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SIR D. Y. CAMERON, R.A.

# CHRISTIE'S

SEASON 1928

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CHRISTIE'S

1927-8







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ALEXANDRA ROSE DAY—SELLING THE BOUQUETS PRESENTED BY HER MAJESTY THE QUEEN WHICH PRODUCED A  
TOTAL OF £2,187 FOR THE FUND. (See page 233)



# CHRISTIE'S

SEASON 1928

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## FOREWORD

THE very comprehensive and erudite introduction to our Review that has been so kindly written for us by Mr. A. C. R. Carter has made our task a light one. Two duties still remain to us, one is to explain our initiation, the other to pay our full and grateful tribute to those ladies and gentlemen who have so kindly assisted us towards our publication.

The season 1927-8 has been remarkable for many memorable exhibitions and many individual records in the Art World, but one outstanding event renders it unique in the annals of Art, namely the Holford Sale of Dutch and Flemish Pictures on May 17th, which realized £364,094 (three hundred and sixty-four thousand and ninety-four pounds) for seventy-eight pictures, constituting a world's record for a single day's sale of pictures by auction.

It would not be outside the bounds of truth to state that this event was really responsible for infusing us with the confidence to initiate this publication, which we have had in mind for some little time. It appeared to us that, though such a publication must necessarily be incomplete, some general information regarding the tendencies of the Art Market might be of some assistance to those who are so fortunate as to have possessions of their own.

To keep our Review within bounds and to accede to the requests of our clients whose good-natured preference to remain anonymous we have respected, our illustrations are perforce



limited. We have, however, tried as far as has been possible to give at least one illustration of each type of Work of Art or an example of a School and Period in which there lies a substantial intrinsic value to-day.

We have said this publication is incomplete. It is confined to a single season, and our selection of illustrations has necessarily been governed by circumstance. Though, therefore, it can in no way be treated as an encyclopaedia to values of the present day it may perhaps be accepted as an index to the tide of fashion in a commercially complex World of Art.

Our publication has been divided into six sections, and in each section we are indebted to Mr. A. C. R. Carter for a specific treatise on the market in general and in detail.

With the exception of the Picture Section each portion has been amplified with an appendix of notable prices realized during this season for the Works of Art described and the selection of recorded descriptions with prices has been made, as we have previously emphasized, only as a guide and not as a statistical record. In respect of the Picture Section so little information can be derived from a description and a price where the choice of selection is so vast, that it seemed that a slight enlargement of our illustrated section would prove of greater value to the collector and the connoisseur than a mere descriptive appendix which of necessity would have to be abbreviated.

It remains for us now to thank those whose generous co-operation has enabled us to publish this book.

To Mr. A. C. R. Carter for his very instructive and admirable review of our season are due our appreciation and our warmest thanks.

To Sir D. Y. Cameron, R.A., we are deeply indebted for adding

such a charming attraction to this publication by his delightful drawing of Ben Cruachan which adorns the cover.

To all private collectors, connoisseurs, experts, and members of the Fine Art Trade who have so kindly allowed us to reproduce Works of Art purchased at our rooms, and finally to Mr. A. C. Cooper, whose photographs form the basis of the majority of our illustrations, we also wish to express our sincerest gratitude.

CHRISTIE, MANSON, AND WOODS.





# PICTURE SALES AND THE HOLFORD COLLECTION

By A. C. R. CARTER

## I

**I**N less than "forty years on," as they sing at Harrow, Christie's will be commemorating the bicentenary of its foundation, for it was on "Fryday, Dec. 5, 1766," according to the earliest catalogue in the archives, that James Christie, the "onlie begetter" of the famous house, held his first public sale in Pall Mall. It is not my purpose here to re-write the stirring chronicles of the greatest firm of art auctioneers in that city which is admitted to be the most important clearing-house in the world of art, but when I survey in retrospect the remarkable events in the season of 1927-8, I begin to wonder what will be the expanded dimensions of the bidding at Christie's art sales in 1966.

My own experience as a watcher and a chronicler of every great dispersal during the past forty years has caused me to cease from marvelling at auction results; and it has certainly fortified me in the determination to refrain from imposing any limitation on the acquisitive appetites of collectors who continue to spring up and to multiply in every rich state of the civilized world.

The futility of any attempts at prophecy can be illustrated in a flash. When I had to write about the picture sales of 1888, the first Bolckow sale had happened, and, strange as it may seem to-day, the highest prices of the year were 5,550 guineas for Rosa Bonheur's

*Denizens of the Highlands*, and 4,950 guineas for Landseer's *Braemar*. Another Bonheur picture brought 4,200 guineas; the famous *North-West Passage*, by Millais, 4,000 guineas; Müller's *Lycia*, 3,750 guineas, and, as Sir Joshua's delightful *Mrs. Payne Gallwey and Son* had realized 4,100 guineas in the Gatton Hall sale, the chief six pictures of the year at Christie's totalled 26,550 guineas. Although this surprised many people, I am now relieved to find that I contented myself by describing the occurrence as "un-usual."

Yet few of the habitués of Christie's rooms in 1888 could then look forward to a sale in 1928 when the chief six pictures would amass a total of 198,000 guineas. All the six appeared in the Holford dispersal last May, headed by a Rembrandt at 48,000 guineas, and by a second Rembrandt at 44,000 guineas; the third place being filled by the Vandyck *Abbé Scaglia*, which irresistibly attracted Sir William Ewert Berry to Christie's, and caused him to bid in person for it until he had won the prize at 30,000 guineas.

## II

The lure of Christie's is indeed one of the magnetic forces of the world. "Everybody seems to gravitate to this old place" was the quiet boast of that historic Victorian auctioneer, "Old Woods," and he was right. To visit Christie's has always been held as a necessary part of a liberal education, and every man desirous of adding to his knowledge of the arts and humanities never ceases to treat Christie's as a post-graduate course of self-instruction in first-eye observation. In my day I have seen every famous or cultured man as a visitor at some time or other, especially prominent statesmen and distinguished men of affairs. At one sale, for example, I remember seeing Mr. Asquith, as he then was, sitting by the side of his future bride, Miss Margot Tennant, while Lord Rosebery and Mr. Arthur Balfour looked on. Again, too,



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# THE HOLFORD PICTURES ON VIEW

when Lord Curzon's collection was sold at the beginning of the 1927-8 season under review, I recalled several occasions when I had espied him marching in measured steps around the West Room, obviously reciting under his breath the speech which he had prepared for delivery in the House of Lords later in the day. Lord Lansdowne was another eminent statesman who would examine the pictures on view in the large gallery and then retreat to the quieter West Room to rehearse an address in the true "solvitur ambulando" manner counselled by the ancients. As for living statesmen, I have got them "on the list," in the words of Gilbert's Ko-Ko.

### III

When the mind dwells on the numerous historic scenes at Christie's, the thought arises: supposing this world-renowned house had instituted a visitors' book at its inauguration, and supposing a tithe of the celebrated persons frequenting the rooms had inscribed their names in it, what a series of remarkable signatures would have appeared! Only once has such a record been made, the occasion being the fourth and last Red Cross sale in 1918, when every donor was asked to inscribe his or her name opposite the appropriate gift in the catalogue. Headed by the signatures of the King and the Queen, and containing a characteristically humorous list of imaginary gifts devised by Sir J. M. Barrie (such as four letters from Shakespeare to Lady Bacon proving her to be the real authoress of the plays; the tub of Diogenes; Walter Raleigh's cloak; and the Great Pearl Necklace presented by the babies of Great Britain, and consisting of "his or her first tooth"), this historic *Album Amicorum*<sup>1</sup> was beautifully

<sup>1</sup> Although Mr. A. C. R. Carter does not mention the fact it is only just to state that the idea of this autographed Red Cross catalogue emanated from him; and, on the title-page of this historic memento in our keeping, it is definitely recorded that the suggestion came from Mr. Carter. (C., M., and W.)





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HOLFORD SALE 1928. THE PICTURES SHOWN REALIZED A TOTAL OF OVER £200,000

bound and, after fetching 600 guineas in the last Red Cross sale day, on further behalf of the cause of succour, was presented to the firm of Christie's by the Red Cross Committee as a perpetual reminder of a great national event and as a small thank-offering for the unflagging and free services rendered by every worker in the firm from top to bottom. And, as this is the first occasion when the house of Christie's has issued an annual report, one might suggest that the idea of beginning a distinguished visitors' book should be entertained. With further reference to the four Red Cross sales at Christie's in 1915, 1916, 1917, and 1918, and to the Red Cross Pearl Sale in December 1918, it should be recalled that the grand total achieved was over £400,000.

#### IV

It is opportune here to stress another suggestion which is of considerable importance to owners and trustees who are making up their minds, as the cant phrase goes, to send their collections for sale at Christie's. Although it must be admitted that a sale of a classic collection in the height of the season has a success and *réclame* which cannot be gainsaid, it is too frequently overlooked that the little season before Christmas and in the early part of the year is an equally favourable time, especially for the important band of professional collectors, who are the backbone of the business, and who, after the summer spell, are eager to replenish their stores of treasures. The outstanding example of the success of a dispersal in this period was at Christie's in November 1919, when the second Hamilton Palace sale (the first was in 1882) of family portraits, furniture, and silver brought over £200,000, followed in the same month by the £96,000 sale of the Vernon-Wentworth portraits and furniture, and by the Sassoon objects of art and tapestries bringing nearly £40,000.

Charles Wertheimer, who knew as much about the art market

as any man, often used to say to me that the one thing which he could never gauge was the obstinate conservatism of generations of owners who blinded themselves to the fact that there were other highly favourable times for selling besides the summer months. He did not live to see the series of November sales in 1919 just mentioned, but in the light of those events, I am emboldened to express my considered opinion that the total of the Holford sale in May 1928, £416,197, would have been just as great if the famous Dorchester House masterpieces had been offered for public sale at Christie's before Christmas 1927.

## V

That the market was ready and willing was proved first on December 9, 1927, when a Tintoretto, for which old Martin Colnaghi had given 52 guineas in 1877, rose to 2,500 guineas, and, later, when Lord Curzon's little collection, supplemented by others, brought nearly £40,000 on December 22. The late peer had been especially proud of his Romney full-length portrait of Lady Milner, which he had acquired in private negotiation for about 5,000 guineas, and in the sale this advanced to 12,000 guineas. His Cotes portrait, too, which had cost him 820 guineas, increased to 2,150 guineas. As was proved later, the success of this Cotes portrait (Hogarth used to prefer this gifted painter to Reynolds) was the prelude to further appreciation of Cotes's works at auction. Indeed, one of the memorable events in the Holford sale was the Cotes portrait of John Simpson, which raced from an opening bid of 300 guineas to 4,200 guineas, when Mr. Lance Hannen, the senior member of Christie's, was able to make the cheering announcement that the winning bid had come from the Honorary Secretary of that patriotic body, the National Art-Collections Fund, with the intention of presenting the portrait to the nation, thus recalling the assistance rendered by

this Fund in the previous Holford sale, 1927, when it joined with the Benson family and with the National Gallery trustees to find the 22,000 guineas purchase money for Lorenzo Lotto's *Lucretia*, now at Trafalgar Square.

## VI

For some years to come, this series of Holford sales at Christie's will linger in the memory of all who find interest in the rising values of fine pictures. In the first place, the first day's total on May 17, 1928, in attaining over £364,000, established a maximum for a single day's sale at Christie's and, as the second day added over £52,000, the astonishing aggregate of over £416,000 resulted. After the dispersal of the Holford Italian pictures in 1927, yielding nearly £156,000, that Sennacherib of the sale-room, Sir Joseph Duveen, discussed the prospects of the remainder of the collection with Major Rex Benson, one of the Holford legatees, and in the friendly warmth of argument wagered that the result of the second sale to follow would not bring the total of the entire collection of Holford pictures to half a million sterling. Of course, from the above figures, showing a combined total of over £572,000, Sir Joseph lost (and paid) his bet, but there is a much more important deduction to be drawn, and one which makes this total much more significant, for, let it be emphasized, this greatest bidder and buyer in the long chronicles of art sales stood down from the competition in May 1928. It has therefore to be stressed that, even without a Duveen participation in an auction contest, the momentum of the market nowadays is of such vigour that the record-breaking spirit shows no sign of abatement. The rich men and the rich cities in the United States are enfevered with the collecting mania and endowed—almost glutted—with the war-spoils and peace-profits of finance. America is determined (as England was in the late eighteenth century) to possess the eagle's share, in succession to the lion's, of Europe's art treasures.





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HOLFORD SALE 1928. SIR P. P. RUBENS' DRAWING OF HIS SECOND WIFE REALIZES 6,500 GUINEAS

Rosa Bonheur led the field in 1888; Rembrandt in 1928; who can tell who it will be at Christie's bicentenary? One thing seems certain: bidders then will wonder at the moderation of men at the Holford sale.

## VII

One has only to look back a little further to find light. When Robert Stayner Holford was forming his collection in princely style, he felt that he was paying a handsome price in 1843 by giving 6,000 guineas for thirteen selected pictures from Sir Thomas Baring's collection. Yet one of these, the Vandyck *Abbé Scaglia*, fetched 30,000 guineas, and the Murillo *Girl with a Veil* was bought for Berlin at 5,600 guineas. Again, too, the Rembrandt drawing of *Maurits Huygens*, which realized 10,000 guineas (and some judges considered this to be a bargain at the money) was bought from the Earl of Aylesford for 700 guineas. The *Marten Looten* Rembrandt picture cost £700 in the Coningham sale 1849, and rose to 26,000 guineas and, in the same sale, Mr. Holford paid only 215 guineas for Richard Wilson's beautiful *River Dee*, which made a Wilson maximum in attaining 4,100 guineas. As for the portrait of a *Young Man Reading* by the "Cornish Wonder," John Opie, R.A., which brought 3,000 guineas, this had been picked up in the Nicholson sale, 1867, for 15½ guineas. Other remarkable advances were: Cuyp's *Dordrecht*, 20,000 guineas from 2,500 guineas in 1841; Potter's *Rabbit Warren*, 8,000 guineas from 390 guineas in 1838; Rembrandt's *Lady with a Handkerchief*, 30,000 guineas from 600 guineas in 1845; Rubens' *Elevation of the Cross* (bought for the Toronto Art Gallery), 5,200 guineas from 750 guineas in 1844; W. van de Velde's *Marine View*, 4,200 guineas from 1,120 guineas in 1841; and Murillo's *Duque di Medina*, 3,200 guineas from 47 guineas in 1861. The larger version of *Philip IV*, by Velazquez, which was bought for 3,300 guineas by Mr. Ringling, who is proud to be styled "The



Modern Barnum," is probably the same picture which realized only 120 guineas in the Alton Towers sale, 1857.

### VIII

Despite these Holford trophies of auction arithmetic, I am inclined to hold that one of the most illuminating examples of the trend of taste was on July 13, 1928, when an old-fashioned sporting picture, the portrait of an old huntsman on his favourite hunter, the sort of picture which the journeyman sporting artist of over a century ago used to paint for a five-pound note, caused the market to rock with excitement, culminating in Mr. Alfred Ellis's winning bid of 4,700 guineas. This picture of Thomas Oldaker, the huntsman of the Old Berkeley Hunt, was painted in 1809 by J. N. Sartorius, and is typical of scores such as used to hang over the hospitable sideboards of Old England's homes. I can call to mind many sales thirty years ago when these hunting pictures were considered to be just ordinary commercial lots. Indeed, not until 1892 did a Sartorius picture bring as much as 90 guineas. Sir Walter Gilbey was certainly the pioneer of this full-blooded form of collecting, and Lockett Agnew used to prophesy that some day the works of despised sporting artists—conventional but thorough—would emerge from the ruck and be coveted. Yet neither could have foreseen the length to which future markets were prepared to go. Even in the Gilbey sale at Elsenham in 1915, the highest price for a Sartorius was only 240 guineas, and for the greatest horse-painter of all, George Stubbs, A.R.A., the maximum was 700 guineas for a version of *Eclipse*. The first great leap in values was in the Bourke sale at Christie's in 1925, when Mr. Fred Banks, acting for Lord Woolavington, gave 4,000 guineas and 3,000 respectively for four fox-hunting scenes by J. F. Herring, senior, and 1,500 guineas for Ferneley's *Quorn Hunt Meet*.

The big sums now obtainable for every class of picture illustrating the field sports and pastimes of Old England are traceable to the direct action of American competition. The English-thinking (a livelier epithet than English-speaking) people in the numerous states of America have for some time been displaying a mood of collecting which seems to me to be a pronounced form of ancestor-worship. It is this bias of atavism which is at the root of the eagerness to acquire our remaining relics of Elizabethan literature, Tudor panelling, the cottage furniture of Sweet Auburn, and in fact any substantial bit of Old England which can be freighted. What then could be more natural than the desire of a true lover of horse-flesh in Texas or Kentucky, especially if, like the first American racehorses, he has English blood in his veins, to possess pictures of the English turf or hunting field in the days when this country was really merry and not weighed down with other nations' "war debts"?

## IX

The name of Lord Woolavington has been mentioned, and he is typical of a courageous cohort of native collectors who are still able and determined to put up a stout fight against the inroads of American or otherwise foreign competition. And here it is necessary to be quite clear on this question of open competition in the free market of Christie's. It is all very well for the theoretical patriot to deplore the depletion of British art treasures, and to rail against the richer men of other countries for outbidding the home market, but many famous or deserving families in this country would be in a sorry plight if values had remained unchanged or if collecting tastes had remained as they were forty years ago. Christie's rooms, after all, do not exist for the sole benefit of dilettanti, however distinguished, but are, first and last, designed for the business purpose of dispersing the art possessions of private



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HOLFORD SALE 1928. THE VIEW ON THE MAAS BY AELBERT CUYP REALIZES 20,000 GUINEAS

owners at the highest prices available in an open market. I find, for example, a startling state of wrong-headedness in the minds of otherwise capable folk whenever a picture at auction is desired by some national institution. These are too frequently ready to cry out that competition should be muzzled in order that the State may get the work much below its market value, forgetting that, by acting thus, the company would be parties to a national "knock-out," and also forgetting the just rights of the owner, who is entitled to the full value of his property. The only correct way would be for the owner (if he be so minded) to agree to the picture being withdrawn from the sale and sold to the State at a price arbitrated by Christie's. Although this is a digression, it is important and I claim fitness for interpolating it here.

## X

When I mentioned the name of Lord Woolavington as a typical British collector, I had also in mind Viscount Bearsted, who, in another form, has inherited the love of art from his father, who was a considerable art benefactor in his day. The present peer made a striking début at Christie's on June 8, 1928, when his agent fought, *contra mundum*, for the exquisite series of four pictures by Francis Wheatley, R.A., depicting scenes in the life of an eighteenth-century country girl. The result, 8,100 guineas, was quite as startling to many as that of the Sartorius sporting picture subsequently, for, hitherto, Wheatley's auction maximum had been 1,750 guineas in 1921 for the pair, *Summer* and *Winter*. But the quartet, which had never been engraved and had been in Sir Randolph Baker's family since Wheatley painted them in 1791, seemed to charm every visitor by their beauty of harmony and colour and, above all, by those qualities beloved by Matthew Arnold—sweetness and light. They renewed their allure when Viscount Bearsted lent them to *The Daily Telegraph* Exhibition



at Olympia, and many a visitor was truly thankful that, at least, these four exquisite pictures were to remain at home, and that the price paid in order to quell foreign competition was well worth while; for here was a genuine bit of Old England in its eternal freshness and youth. I know that one advanced (not advancing) contemporary painter was for a few moments convinced that innocence and beauty can be expressed or hinted at otherwise than by the most captivating of parallelepipeds. The Old Masters were far more sure about it all, and, whatever their theme, treated it with a lively and loving interest and regard for human interest and purpose.

## XI

As eighty-eight pictures and drawings ranged between 1,400 guineas and 48,000 guineas at Christie's during 1927-8, it will be understood that there was much liveliness at the sales conducted by Mr. Lance Hannen and his son, Mr. Gordon Hannen. The honours, as already shown, were taken by the foreign Old Masters in the Holford sale, among whom should be noted Petrus Christus, whose portrait of a gentleman yielded 14,000 guineas, and Sustermans, the friend of Vandyck, who had to wait for the Holford dispersal to give to him his true auction cachet; the portrait of a young Medici cavalier bringing as much as 12,500 guineas, and his portrait of a Medici lady, 7,200 guineas.

As it happened, the lead was taken in the English School by Wheatley, whose beautiful quartet of glimpses of country life, bought by Viscount Bearsted at 8,100 guineas, has already been noted. In its way this is a remarkable tribute even if accidental. Reynolds follows next with the graceful group of the Cruttenden Children, realizing 7,200 guineas on June 8, and with the *chapeau de paille* rendering of Miss Hickey, which brought 7,100 guineas on the same day in the Leverton Harris property, when also Gainsborough's kit-cat portrait of a lady in blue in the

Chrissoveloni Collection, sent from Paris, reached 5,800 guineas. As the nominal total for this day's dispersal, including several lots reserved, was over £107,000, a further idea of the volume of business in the picture arena will be conveyed. It is noteworthy, too, that this total was attained without the name of Knoedler (the biggest buyer at the Holford sale) or that of Duveen appearing among the purchasers.

## XII

A typical instance of the surprises yet in store for the market was provided on June 15, when the Sir John Foley Grey collection of family portraits and old pictures, quite unknown to the generality of picture sleuths, brought £42,000. The high average of the bidding will be gathered when it is stated that the chief price was the comparatively modest sum, as Christie's sales go, of 2,800 guineas, given for an unconventional view of Venice by Canaletto, followed by a Lely portrait at 1,900 guineas (a sale maximum for this painter), and by a similar sum for a Gheeraedts portrait. But the competition was generally so keen that the average per picture was nearly 300 guineas. An Allan Ramsay portrait realized as much as 1,200 guineas, and five others made 2,260 guineas. A pair of little waterfall scenes by J. van Ruisdael accounted for 2,450 guineas, and two overdoors by Boucher, 1,050 guineas. Another French gem was a small Fragonard picture of a student, 1,400 guineas, and another composition of much charm by Etienne Aubry, quite a Wheatley in its way, and by an artist who, although represented at the Louvre, is little known at Christie's, fetched 1,000 guineas. This Foley Grey sale reminded some that in April 1921 the Grey family silver appeared at Christie's and realized £30,000. Another £40,000 dispersal was held on July 13, in which the Sartorius Ben Oldaker, already mentioned, brought the maximum for a sporting picture, 4,700 guineas; and a characteristic Morland





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AT THE SALE OF THE PICTURES BELONGING TO THE LATE THE RT. HON. F. LEVERTON HARRIS, MISS HICKEY, BY  
SIR JOSHUA REYNOLDS, P.R.A., REALIZES 7,100 GUINEAS

picture of a turnpike gate was bought by Mr. Fred Banks for Lord Woolavington at 3,400 guineas.

### XIII

Quite at the end of the season there was another surprise sale in which four Raeburn portraits, unchronicled by the authorities on the artist, totalled over £18,000. These were of General Alexander Dirom (who saw service in India against Tippoo Sultan), his wife, and two sons, and the four were captured by Messrs. Knoedler, the highest price being 6,000 guineas for the lady's portrait. Until a few years ago these Raeburns were hanging at Mount Annan, in Dumfriesshire, where they had been preserved since they were painted about 1819. The lady who sent them to Christie's, and was acting for her boy working his way in Canada, then decided to bring them to London. This was a fortunate act because, shortly afterwards, the old Scottish home was burnt to the ground. It is probable that, in years to come, the sale catalogue of the works left by Charles Sims, R.A., at his untimely death, will be eagerly scanned. This sale on July 20 proved that occasionally the generous valuation put upon a painter's pictures when on offer in a current Academy exhibition may be even exceeded in the same year at Christie's, and this occurred when an oil study for *Some One Passes* brought 320 guineas. Such are some of the features which come back to my mind as I endeavour to take a general conspectus of events during the past season. Note, too, should be made of Walter Richard Sickert's advance; his *Casino, Dieppe*, bringing 400 guineas.

In the section of water-colours Christie's continued to maintain its well-known supremacy, and at the beginning of the season, on November 25, a series of Turner drawings sent by a member of the famous collecting family of Brocklebank, included a view at Marly-sur-Saône, which advanced from 1,000 guineas in 1918

to 1,550 guineas. Quite a "boom," too, attended the offer of several fine drawings by the younger T. M. Richardson on June 22, and the Seeley collection contained four totalling as much as 1,540 guineas; one of Lake Como in the Glennie collection realizing 570 guineas. As for Birket Foster's little idylls, which seem never to lose their magnetic allure, there were numerous instances of appreciation; a typical example being the increase to 900 guineas on July 6 from 620 guineas in 1926 for a joyous Surrey landscape in which little children are for ever playing Ring o' Roses. This was bought by Mr. W. W. Sampson who, in 1924, paid the Birket Foster maximum at auction, 1,850 guineas, for the famous drawing *Sunset on the Thames at Greenwich* which charmed even French critics when it was shown in the Paris Exhibition, 1878.

#### XIV

A book could be written, and some day I may be tempted to write it, on the auction luck of modest owners sending their pictures, which they thought to be of little account, to Christie's. Such a compilation would have to include that sadly dirty and neglected portrait of a young lady in muslin dress which the daughters of a retired London tradesman, living at Worthing, took to Christie's in 1903, but which proved to be a Linley portrait by Gainsborough, and caused Charles Wertheimer to pay 9,000 guineas for it. In the following year a Romney, which had been picked up for a sovereign at a local sale at Whitehaven, forty years before, fetched 6,500 guineas; and in 1924 a careful family at Swinton sent a portrait which was recognized by the authorities to be a work by the very rare Delft master, Carel Fabritius. This realized 6,300 guineas, and was bought for the National Gallery out of the Claude Phillips Fund.

Without bringing such striking sums as these, several pictures during the past season exemplified the good fortune attending

small owners' ventures. Thus, on June 27, the unambitious owner of a little panel, in the Fra Angelico tradition, who would have been delighted with a final bid of 30 guineas, was rewarded with one of 450 guineas. Again, on February 24, a finished study by Rubens of his *Reconciliation of Esau and Jacob* in the Alte Pinakothek at Munich (a fact which the lady who owned the study could not possibly know) evoked a bid of 1,250 guineas, and on March 22 another surprise for the possessor was a bid of 400 guineas for a small going-to-market scene by Henry Walton. A view of New York across the North River, as a Kentish Town tourist, William Henry Bartlett, saw it in 1845, fetched 300 guineas on May 24, and a lady living on the Yorkshire east coast, who had been properly advised by a local dealer to dispatch a portrait group of a lady and her little girl to Christie's as the best place for obtaining the best value for any picture "with merit about it," was delighted to learn that the work for which she hoped to receive 50 guineas at the most had fetched 1,150 guineas. But the firm's cataloguer had discerned it to be by Gilbert Stuart, and the market treated it accordingly.

## XV

In a somewhat different category was a Lucas Cranach panel belonging to Captain Pitt Rivers which a member of his family had bought in 1881 for only 50 guineas. But this class of picture has increased in value since then, although the owner did not expect a final bid of 1,700 guineas, which happened on July 13. That old Clapham Park collector, Robert Nesham, too, could not have anticipated that a Stubbs *Horse Picture*, for which he had laid out only a few guineas, would eventually bring 1,000 guineas, as occurred on July 23. Then on July 30, a picture of the passage of three British warships up the Hudson River on October 9, 1776, by the little-known and self-taught painter, William

Joy, of Great Yarmouth, elated a little Irish lady greatly by bringing 540 guineas for her. This reminds me that quite at the beginning of the winter season (on November 28, 1927), a burgess of Camberwell tried his luck with a seascape, which proved to be by Francis Swaine, of a fleet at anchor in 1764, and may be the picture which won the Society of Arts Medal in that year. Hoping for a "fiver" at the most, the owner had the pleasure of receiving 195 guineas for it.



# THE HOLFORD COLLECTION

## FINAL PORTION

17th and 18th May 1928

## DRAWINGS

### REMBRANDT VAN RYN

#### PORTRAIT OF MAURITS HUYGENS

Eldest son of Christiaan Huygens, the elder, born 1595; was Secretary of the "Raad van Staet"; died 1642.

Three-quarter length, seated, turned slightly to the right, in rich dress, with black cloak falling in folds from his left shoulder, white linen collar; his right hand rests on the arm of a chair, holding his large black hat in his left hand; seen through a sculptured window with arched top.

Signed "REMBRANDT F," and dated 1634.

A remarkably fine work.

On vellum, in sanguine, crayon, bistre, and wash;  $14\frac{5}{8}$  by  $10\frac{3}{4}$  in.

From the Aylesford Collection.

Exhibited at the Burlington Fine Arts Club, 1921-2, No. 29.

Illustrated in *The Holford Collection, Westonbirt*, plate lxxix.

10,000 guineas.

Purchased by Messrs. M. Knoedler & Co.



SIR PETER PAUL RUBENS

PORTRAIT OF HÉLÈNE FOURMENT

The second wife of the Artist, whom he married on December 6th, 1630, being then 53 while she was a girl of 16. She was the eleventh child of Daniel Fourment, silk and carpet merchant, and Clara Stappaerts, and was married a second time to Jean Baptiste de Brouhoven.

Half-length figure, full-face, in rich dress, with puffed sleeves slashed and showing under-dress, lace collar, pearl necklace with pendant jewel and chains: she wears an inverted saucer-shaped head-dress of black velvet, surmounted by a ball of fringe on a stem—to support the mantilla that falls over her shoulders; her left hand gloved, and holding a small prayer-book; the right hand raised, holding her mantilla.

The drawing has been cut away and re-mounted.

In crayon and sanguine on white paper;  $23\frac{1}{4}$  by  $20\frac{1}{2}$  in.

Exhibited at the Burlington Fine Arts Club, 1921-2, No. 28, and the Exhibition of Flemish and Belgian Art, Burlington House, 1927, No. 570.

Illustrated in *The Holford Collection, Westonbirt*, plate lxvi.

Purchased by Messrs. M. Knoedler & Co. 6,500 guineas.



# PICTURES

FERDINAND BOL

PORTRAIT OF A YOUNG GIRL

About 18 years of age.

Three-quarter-length figure, standing slightly turned to the right, nearly full-face, in black silk dress braided in small check pattern, gold-embroidered stomacher; double white lace collar and cuffs, scalloped at the edges, white lace cap, and four rows of pearls round her neck and wrists, pearl drop ear-ring and jewelled rings; holding a black ostrich feather fan in her right hand, her left against her waist.

53½ by 39½ in.

Exhibited at Burlington House, 1893, No. 73; Burlington Fine Arts Club, 1921-2, No. 30.

Illustrated in *The Holford Collection, Westonbirt*, plate lxxxiii.

7,000 guineas.

Purchased by Messrs. Leggatt Bros.





## JOOS VAN CLEVE

### THE HOLY FAMILY

The Madonna, in green and red robes, with a veil over her head, is seated before a table, holding the Infant Saviour, who plays with a rosary round his neck; Saint Joseph, wearing a straw hat, is reading a roll of manuscript; on the table in front are a cut orange, a knife, a glass vase, and napkin; through a window in the background is a view over a river, with hills beyond.

On panel; 28½ by 21½ in.

Exhibited at the Burlington Fine Arts Club, 1892, No. 47; New Gallery Winter Exhibition, 1899-1900, No. 75; Burlington House, 1893, No. 169; Düsseldorf Kunsthistorische Ausstellung, 1904; Burlington Fine Arts Club, 1921-2, No. 14.

Illustrated in *The Holford Collection, Westonbirt*, plate xxix.

Purchased by Frank T. Sabin, Esq. 5,300 guineas.



PETRUS CRISTUS

PORTRAIT OF A GENTLEMAN

Bust slightly turned to the left, of a clean-shaven man about 30 years of age, in deep red doublet of ribbed design, with black collar edged with fur, and showing white shirt at the neck; close-fitting cap of black velvet; dark grey background.

On panel;  $18\frac{1}{4}$  by  $13\frac{1}{4}$  in.

Exhibited at the Burlington Fine Arts Club, 1921-2, No. 4; Exhibition of Flemish and Belgian Art, Burlington House, 1927, No. 15.

Illustrated in *The Holford Collection, Westonbirt*, plate xxiii.

Purchased by Messrs. P. and D. Colnaghi & Co. 14,000 guineas.





## AELBERT CUYP

### DORDRECHT ON THE MAAS

A view looking along the river, which flows across the entire foreground towards the town, in the centre of which rises the square tower of the great church; on the extreme right, another church with a tall spire is conspicuous among the other buildings, alongside are several fishing vessels with their sails hanging free, and a sloop at anchor; towards the centre, a small craft under sail and a laden barge by the side of which floats a raft of timber with three men on it; to the left a small boat with a square sail managed by two sailors; the whole is illumined by the evening glow of the setting sun, which with the enchanting transparency of tones, expresses the sunny stillness of the scene.

An outstanding example by the Artist.

27 by 75 in.

From the Collection of Lady Stuart, 1841.

Bought of Brown who purchased it at the Stuart Sale.

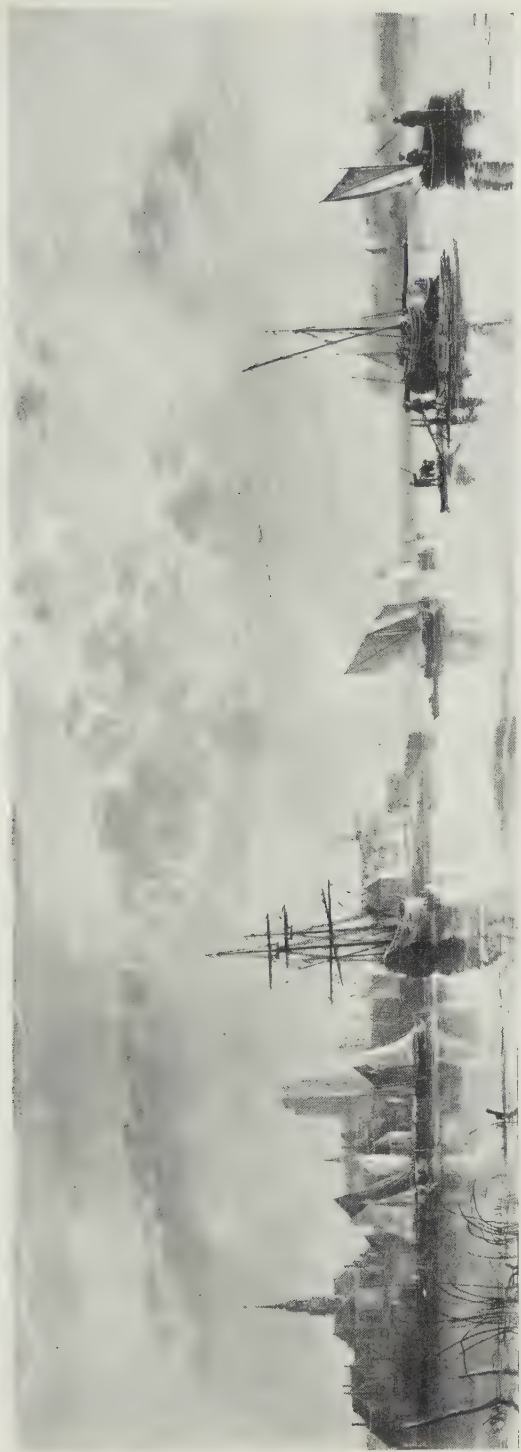
Exhibited at the British Institution, 1843, No. 115; British Institution, 1852, No. 68; British Institution, 1862, No. 4; Burlington House, 1887, No. 75; Burlington Fine Arts Club, 1900, No. 31; Dutch Exhibition, Pavillon du Jeu de Paume, Paris, 1921.

See Smith's *Catalogue Raisonné*, vol. v, Nos. 187 and 188, and Supp. No. 52; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 202; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. ii, No. 164; Dr. Hofstede de Groot's *Hollandsche Kunst in Engelsche Verzamelingen*.

Etched by P. J. Arendzen.

Illustrated as Frontispiece No. 1 in *The Holford Collection, Dorchester House*, plate cxxxvii.

Purchased by Messrs. Thomas Agnew & Sons. 20,000 guineas.



## JAN GOSSAERT

(MABUSE)

### PORTRAIT OF DAVID OF BURGUNDY

Elected Bishop of Cambrai, January 24th, 1446; of Therouanne, September 13th, 1451; of Utrecht, April 16th, 1463; died April 16th, 1496.

Half-length figure, turned to right, nearly full-face, in black habit showing white lace shirt at the neck and frills at the wrists, black cloak with wide fur collar, gold chain round his neck, a black velvet cap fastened with a black string and tied in a bow under his chin, his hands resting on a table in front, and wearing three jewelled rings on the fingers of his left hand; the background is formed of a shaped window, through which is seen blue sky.

Identified by Mr. A. van de Put, from a drawing in the famous Arras Sketch-book (f. 97), as a Portrait of the Bishop of Utrecht, an elder half-brother of the Artist's patron, Philip of Burgundy.

Known also as "L'Homme à la Chaîne d'Or."

On panel, arched top;  $24\frac{1}{2}$  by  $18\frac{1}{2}$  in.

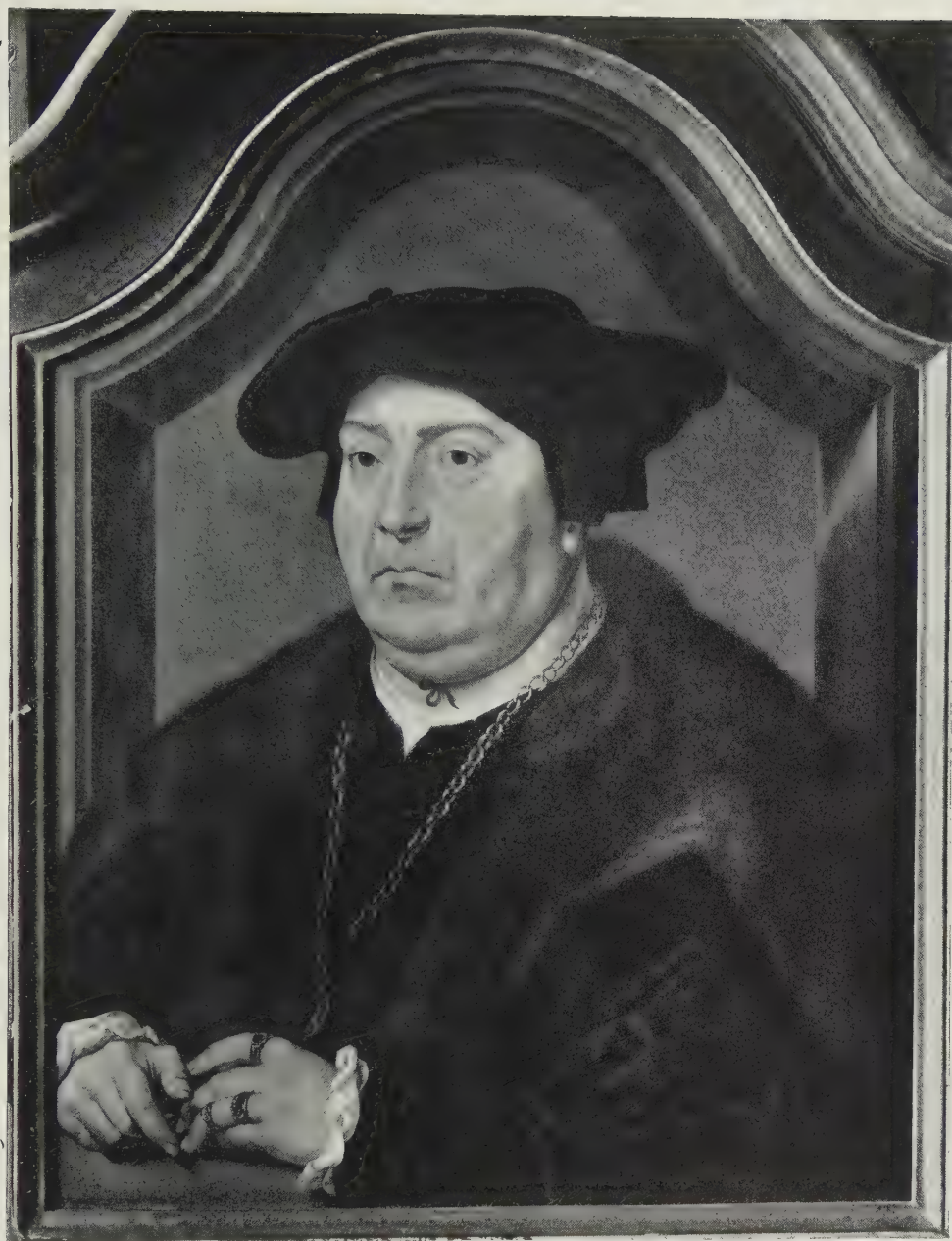
See Segard's *Mabuse*, p. 128.

Exhibited at Burlington House, 1870, No. 111, as by Holbein; Burlington Fine Arts Club, 1892, No. 43; Burlington House, 1893, No. 173; the New Gallery, 1899, No. 29; the Exhibition of Flemish and Belgian Art, Burlington House, 1927, No. 190.

Illustrated in *The Holford Collection, Dorchester House*, plate xcvi.

6,800 guineas.

Purchased by Messrs. M. Knoedler & Co.



AERT VAN DER NEER

WINTER SPORTS ON A FROZEN RIVER

A daylight view, looking along a frozen river, with a town and church on the left, and snow-capped buildings behind trees on the right; in the foreground a cavalier with his wife and son are watching a number of skaters; a boy with a sledge and other figures on the left; rosy effect of the setting sun pervades the sky and is reflected on the ice.

Signed with initials (AV connected, DN connected).

On panel; 18 by 27 $\frac{1}{4}$  in.

Purchased from Beckford in 1839.

Exhibited at Burlington House, 1893, No. 63; Guildhall, 1894, No. 77; Burlington Fine Arts Club, 1900, No. 26.

See Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. vii, No. 506.

Illustrated in *The Holford Collection, Dorchester House*, plate cxliii.

Purchased by Messrs. Leggatt Bros. 3,500 guineas.





## PAULUS POTTER

### THE RABBIT WARREN

A sunny landscape, with a sandy hill in front broken with rabbit holes, a donkey stands in the foreground while another lies slumbering in the grass; a goat, and two kids playing at her side; in the centre is a willow tree with a girl driving a goat over the mound; in the background is a wooded dell. The glowing warmth of a fine summer's evening illuminates the scene, and sparkles upon the thistles and other herbage growing in the foreground.

Signed "PAULUS POTTER F" and dated 1647.

On panel; 16 $\frac{3}{4}$  by 15 $\frac{1}{2}$  in.

From the Collection of M. Braamcamp; Eynard Collection, Paris, 1826; Collection of Michael M. Zachary, Esq., 1838; Collection of Mr. Bredel.

Purchased from Brown, 1841.

Exhibited at The Art Treasures Exhibition, Manchester, 1857, No. 1002; Burlington House, 1887, No. 91; Burlington Fine Arts Club, 1900, No. 1.

See Smith's *Catalogue Raisonné*, vol. v, No. 65, and Supp. No. 25; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 201; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. iv, No. 136.

Illustrated in *The Holford Collection, Dorchester House*, plate cxxx.

Purchased by Jf. Lugt, Esq. 8,000 guineas.



## REMBRANDT VAN RYN

### PORTRAIT OF THE YOUNG MAN WITH A CLEFT CHIN

Formerly said to represent the Artist's Son Titus.

Half-length figure of a youth, of about 17 years of age, full face, his dark eyes on the spectator, his fair hair hanging in curls upon his shoulders; he has a light moustache; the full light falling on the right side of his face, while the remainder is shaded by the large black velvet cap which he wears on his head; a tight-fitting black collar, showing very slightly his white shirt, gold chain round his neck, his shoulders enwrapped in a heavy black cloak; the background is somewhat light.

Signed on the right "REMBRANDT F."

An outstanding work of about 1658.

29½ by 24½ in.

Exhibited at the British Institution, 1862, No. 15; British Institution, 1867, No. 75; Burlington House, 1893, No. 50; Rembrandt Tentoonstelling Exhibition, Amsterdam, 1898, No. 107; Burlington House, 1899, No. 82.

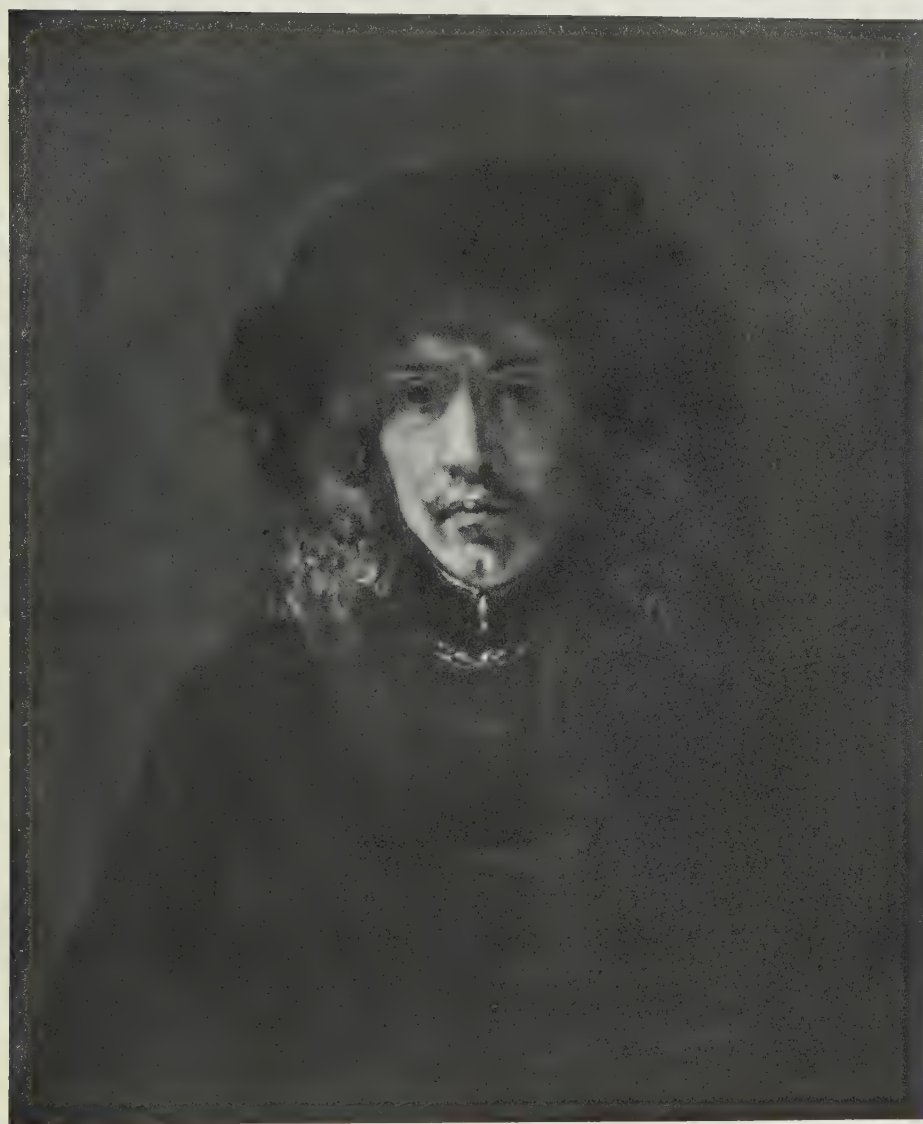
Mentioned by Moes, No. 6694, 4, and Michel, p. 433.

See Dr. W. Bode's *Rembrandt*, vol. vi, p. 445, as "Titus"; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. vi, No. 703.

Reproduced in W. R. Valentiner's *Klassiker der Kunst II, Rembrandt*, vol. i, p. 418.

Illustrated in *The Holford Collection, Dorchester House*, plate cxvi.

Purchased by Messrs. M. Knoedler & Co. 44,000 guineas.





## REMBRANDT VAN RYN

### PORTRAIT OF MARTEN LOOTEN

Half-length figure, life size, turned to the left, facing the spectator; fair moustache and pointed beard; in black dress with white rolled collar, and small frills at the wrists; black cloak over his shoulders, large broad-brimmed hat, his right hand to his chest holding an envelope and letter; the light falls full on the face, and reflects on the collar, hands, and letter.

Inscribed on the letter: "MARTIN LOOTEN, XI JANUARY 1632," with four lines of writing, of which the only legible words are

EERSAM . . . VOORS . . .  
. . . GANSEN . . . .  
. . . . JODT BEVOLEN.

and under these are the monogram "RHL."

On panel;  $35\frac{1}{2}$  by  $29\frac{1}{2}$  in.

From the Collections of Cardinal Fesch, 1845, and William Coningham, Esq., 1849.

Exhibited at the British Institution, 1851, No. 13; British Institution, 1862, No. 13; Burlington House, 1887, No. 93; Rembrandt Tentoonstelling Exhibition, Amsterdam, 1898, No. 20; Burlington House, 1899, No. 63.

Mentioned by Wurting, 198.

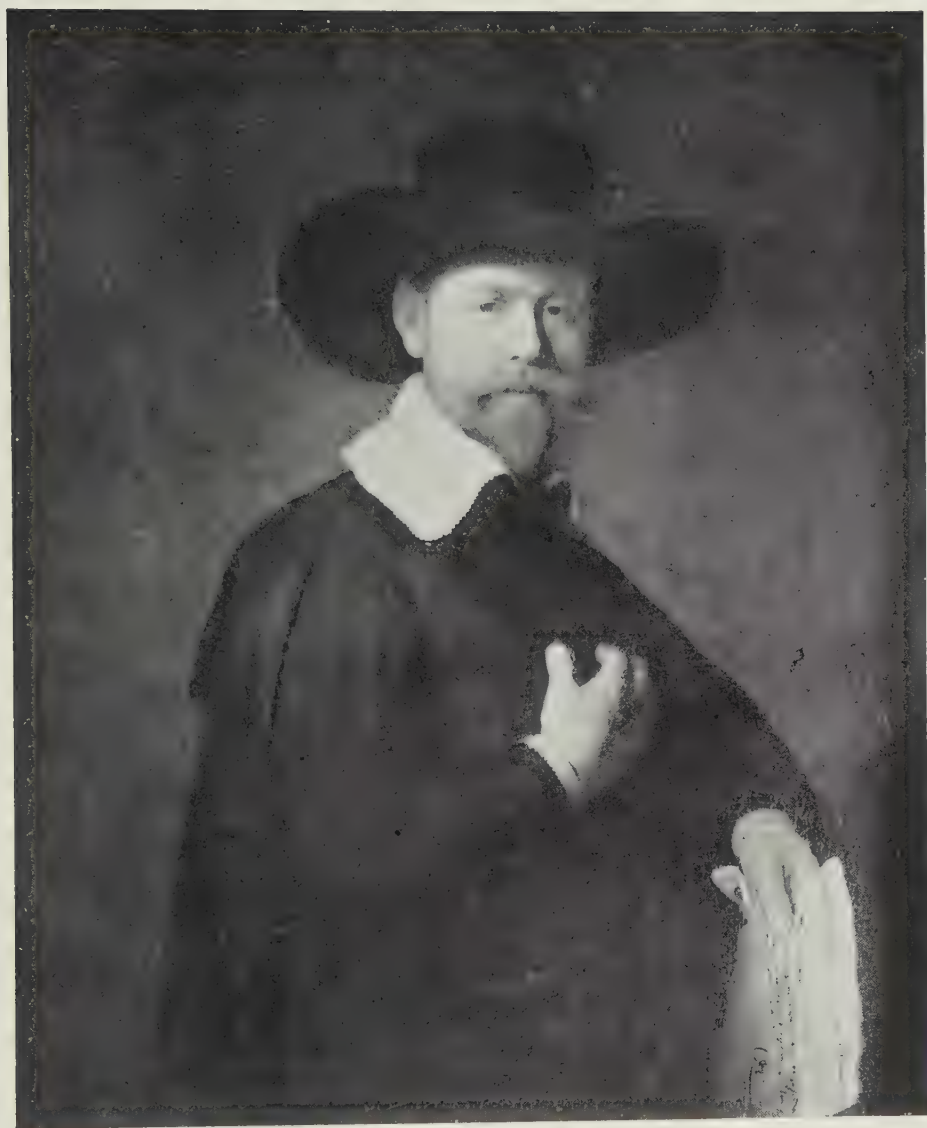
See Vosmaer, pp. 114, 495; Dutuit, p. 25; Moes, No. 4639; Michel, p. 117; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 200; Dr. W. Bode's *Rembrandt*, vol. ii, No. 72, also pp. 400 and 587, No. 214; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. vi, No. 659.

Reproduced in W. R. Valentiner's *Klassiker der Kunst II, Rembrandt*, vol. i, p. 77.

Illustrated in *The Holford Collection, Dorchester House*, plate cxv.

Purchased by A. Mensing, Esq.

26,000 guineas.



## REMBRANDT VAN RYN

### PORTRAIT OF A LADY, WITH A HANDKERCHIEF IN HER LEFT HAND

Hitherto known as Madame Lipsius, wife of Justus Lipsius, or of J. C. Sylvius, now identified as Madame Sylvius, pendant to the Portrait in the Carstanjen Collection, Munich.

Three-quarter length seated figure of a lady of middle age, facing the spectator, her head slightly turned to the right, in black silk dress embroidered with black braid, small narrow white lawn ruff and small frills at the wrists, white linen cap covering her ears; her right hand, on the third finger of which is a jewelled ring, rests on the arm of her chair, her left, at her waist, holds a white kerchief; to the left is a table with a dark red cover, and on it lies a leather-bound book; strong light falls from the right on the figure.

Painted about 1645; 49 by 39½ in.

From the Collections of M. L. B. Coclers, of Amsterdam, 1811, and Cardinal Fesch, Rome, 1845.

Exhibited at the British Institution, 1851, No. 80; British Institution, 1862, No. 41; Burlington House, 1893, No. 75; Guildhall, 1894, No. 65; Rembrandt Tentoonstelling Exhibition, Amsterdam, 1898, No. 64; Burlington House, 1899, No. 69; Paris, 1921, No. 41; Burlington Fine Arts Club, 1921-2, No. 32.

Mentioned by Vosmaer, pp. 261, 536; Dutuit, pp. 45, 57; Michel, p. 432; Wurzbach, 481.

See Smith's *Catalogue Raisonné*, vol. vii, No. 557; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 200; Dr. W. Bode's *Rembrandt*, vol. iv, p. 291; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. vi, No. 861.

Reproduced in W. R. Valentiner's *Klassiker der Kunst II, Rembrandt*, vol. i, p. 340.

Illustrated in *The Holford Collection, Westonbirt*, plate lxxxi.

Purchased by Luscombe Carroll, Esq. 30,000 guineas.



## REMBRANDT VAN RYN

### PORTRAIT OF A MAN HOLDING THE TORAH

This has often been regarded as a portrait of the Artist.

Half-length figure, slightly turned to the left, looking at the spectator, his long curly dark brown hair falling on to his shoulders is covered by a purple cap with a gold chain, fair moustache, and imperial; he wears a purple doublet, showing white shirt finely pleated at the neck and wrists, and over his right shoulder falls a long black cloak; a gold chain with a circular pendant jewel hangs round his neck; he is seated in a wooden chair, on the arm of which he rests his left elbow; his two hands are joined and hold the Torah, or Scroll of the Law, which is encased in a red velvet sheath mounted in silver; on the left is a stone column on which is inscribed the artist's signature "REMBRANDT F 1644."

39 by 34 in.

From the Collections of Henry Isaacs, Esq., 1765; M. E. G. van Tindinghorste, Amsterdam, 1777; and M. P. Locquet, 1783.

Engraved in mezzotint by J. G. Haid, 1765, as a portrait of De Witt.

Purchased from Lord Southesk in 1855.

Exhibited at Burlington House, 1893, No. 108; Rembrandt Tentoonstelling Exhibition, Amsterdam, 1898, No. 61; Burlington House, 1899, No. 73; Paris, 1921, No. 43; Burlington Fine Arts Club, 1921-2, No. 31.

Mentioned by Wurzbach, 491; Vosmaer, pp. 367, 564; Dutuit, pp. 45, 58, No. 343; Michel, p. 432.

See Smith's *Catalogue Raisonné*, vol. vii, No. 458; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 200; Dr. W. Bode's *Rembrandt*, vol. iv, p. 259; Dr. Hofstede de Groot's *Catalogue of Dutch Masters*, vol. vi, No. 746.

Reproduced in W. R. Valentiner's *Klassiker der Kunst II, Rembrandt*, vol. i, p. 274.

Illustrated in *The Holford Collection, Westonbirt*, plate lxxx.

Purchased by Messrs. M. Knoedler & Co. 48,000 guineas.





## SIR PETER PAUL RUBENS

### THE ELEVATION OF THE CROSS

In the centre Our Saviour, nailed to the Cross, the weight of which requires eight men, some of whom wear armour, to raise it; on the left Pilate, without a helmet, mounted on a white charger, is extending his hand, in which he holds a war-club, is apparently giving orders, and is attended by a standard-bearer and other soldiers; on the right, women and children huddled together look on with horror, whilst Saint John the Evangelist supports and consoles the Virgin; in the background a group of soldiers, the two malefactors, and men and women cling to rocks and trees; in the distance the town of Jerusalem is dimly seen.

A variation from the design for the Great Triptych, 1610-11, in Antwerp Cathedral.

27 $\frac{3}{4}$  by 52 in.

From the Rigaud Collection; Collections of the Prince of Conti, Paris, 1777; M. Martin Brauwer, Brussels, 1778; M. Edward Walkiers; and of Jeremiah Harman, Esq., 1844.

Exhibited at the British Institution, 1815, No. 21; Art Treasures Exhibition, Manchester, 1857, No. 566; Burlington House, 1887, No. 122; Burlington House, 1900, No. 134, as by Sir A. Vandyck; the Exhibition of Flemish and Belgian Art, Burlington House, 1927, No. 279.

See Smith's *Catalogue Raisonné*, vol. ii, No. 2; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 199, and Supp., p. 102; *Rubens*, by Max Rooses, 1904, vol. i, p. 130.

Engraved by Jan Widoek.

Illustrated in *The Holford Collection, Dorchester House*, plate ciii.

5,200 guineas.

Purchased by A. Martin, Esq.

For the Toronto Art Gallery, Grange Park, Toronto.



## JACOB VAN RUISDAEL

### LE COUP DE SOLEIL

A view from the undulating dunes of Overveen towards Haarlem; in front, a castle and a windmill, with cottages amongst hills; beyond, a sunlit plain with the great Church of Haarlem in the distance.

Signed in the centre, "J. RUISDAEL" (J. and R monogram).

15 $\frac{3}{4}$  by 15 $\frac{3}{4}$  in.

From the Collection of Count de Morny, 1848.

Exhibited at the British Institution, 1851, No. 66; Burlington House, 1887, No. 109; Burlington Fine Arts Club, 1900, No. 28.

See Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 202, and Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. iv, No. 70.

Illustrated in *The Holford Collection, Dorchester House*, plate cxl.

Purchased by Messrs. M. Knoedler & Co. 6,000 guineas.





## JUSTUS SUSTERMANS

### PORTRAIT OF A NOBLEMAN

Said to represent Cardinal Gian Carlo de' Medici.

Full-length figure of a young man, about 25 years of age, in richly embroidered yellow doublet with slashed sleeves showing crimson, large white lace collar and cuffs: crimson breeches embroidered with lines of gold braid, high buff leather boots, the left pulled down below the knee to show a scarlet silk bow with lace frills: large felt hat trimmed with red and white ostrich feathers, standing in a landscape, his right hand to his waist, his left holding his gloves; his sword hangs from a belt across his right shoulder; his helmet and breast-plate on the ground at his feet; curtain and landscape background.

A fine example of this Artist's work.

80 by 44 in.

Exhibited at Burlington House, 1908, No. 128, and the Exhibition of Flemish and Belgian Art, Burlington House, 1927, No. 148.

Illustrated in *The Holford Collection, Dorchester House*, plate cx.

Purchased by Messrs. M. Knoedler & Co. 12,500 guineas.



## JUSTUS SUSTERMANS

### PORTRAIT OF A LADY

Said to be a Princess of the Medici Family.

Three-quarter-length figure, slightly turned to the right, in brown dress richly embroidered with stripes of gold braid, brown cloak lined with yellow, large white lace ruff and cuffs, pearl necklace, jewelled ear-rings, and strings of pearls around her wrists; her right hand holds a gold chain which hangs from her neck; in her left hand is a white kerchief; red curtain background.

52½ by 34½ in.

Exhibited at the Vandyck Exhibition, Grosvenor Gallery, 1886-7, No. 6; Burlington House, 1893, No. 114; Burlington House, 1908, No. 121; Burlington Fine Arts Club, 1921, No. 18; the Exhibition of Flemish and Belgian Art, Burlington House, 1927, No. 158.

Illustrated in *The Holford Collection, Westonbirt*, plate lxix.

Purchased by Messrs. Arthur Tooth & Sons. 7,200 guineas.



SIR ANTHONY VANDYCK  
PORTRAIT OF THE ABBÉ SCAGLIA

Caesar Alexandre Scaglia, Abbé de Staffarde, Politician and Scholar, was in the service of his sovereign, the Duke of Savoy, and in that of the King of Spain; desiring repose he established himself in the Convent of the Recollets, where the inmates followed the Order of Saint Francis; with them he made his profession and lived as one of the community.

Full-length figure, facing the spectator, standing in easy posture by the side of a column in a carpeted apartment; his fine expressive countenance appears almost full-face as he gazes thoughtfully at the spectator; his hair is dark and curly, and he wears a small moustache and pointed beard; his long habit is of black silk, with a sash of deep folds; white lawn collar and cuffs, while over his shoulder hangs a black cloak; his right arm leans on the plinth of the column, and on his little finger is a jewelled ring; his left hand lightly grasps the folds of his cloak; a yellow embroidered curtain occupies the left background.

This is deservedly classed among the Artist's finest achievements; it was painted in 1634 for the Church of the Recollets at Antwerp, sold in 1641 after the Abbé's death, when it was substituted by the copy now in the Antwerp Gallery, No. 495.

79 by 48½ in.

From the Collections of Delacourt van der Voort, Leyden, 1766, and of Sir Thomas Baring.

Exhibited at the British Institution, 1815, No. 11; British Institution, 1839, No. 3; British Institution, 1851, No. 6; British Institution, 1862, No. 2; Grosvenor Gallery, 1886-7, No. 54; Vandyck Tentoonstelling Exhibition, Antwerp, 1899, No. 73; Burlington House, 1900, No. 66; the Exhibition of Flemish and Belgian Art, Burlington House, 1927, No. 133; *The Daily Telegraph* Exhibition of Antiques and Works of Art, Olympia, 1928.

See Smith's *Catalogue Raisonné*, vol. iii, No. 295, and Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 200.

Reproduced in Emil Schaeffers' *Klassiker der Kunst, Vandyck*, vol. xiii, p. 317, and described in Max Rooses' *Anthony Van Dyck*, p. 74.

Engraved half-length with variations in the *Centum Icones*, by Paulus Pontius.

Illustrated as Frontispiece No. 2 in *The Holford Collection, Dorchester House*, plate cxi.

Purchased by Sir William Ewert Berry, Bart. 30,000 guineas.





## SIR ANTHONY VANDYCK

### SAINT MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR

Through an archway the Saint, in fluted armour, mounted on a white charger, with the beggar kneeling in front, reaches forward to receive the half of the scarlet cloak which the Saint cuts with his sword; an old woman, with a child in her arms, and two other figures, stand on the right; two attendant horsemen in the background, and a church in the distance.

A study for the large picture at Windsor.

On panel; 13 by 9½ in.

From the Collection of Cardinal Fesch.

Purchased from Buchanan, 1845.

Exhibited at the British Institution, 1849, No. 9; the Vandyck Exhibition, Grosvenor Gallery, 1886-7, No. 134; the Vandyck Tentoonstelling Exhibition, Antwerp, 1899, No. 29; Burlington House, 1900, No. 22.

See Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 200.

Illustrated in *The Holford Collection, Dorchester House*, plate cxiii.

Purchased by Messrs. M. Knoedler & Co. 2,900 guineas.



## PHILIPS WOUWERMAN

### LA COURSE AU HARENG

A fête day in a village, with an assemblage of peasantry watching horsemen riding at the herring, which is suspended across the road to a cord fastened between an inn and a leafless tree; a man on horseback, with a woman seated behind him, catches at the herring, while a man in front pulls at the horse's head; other couples on horseback are waiting their turn for the sport, while a man on foot is inviting a girl to join in the same amusement. All is bustle and activity, and every incident is faithfully depicted.

Signed with monogram;  $24\frac{1}{2}$  by 31 in.

From the Lubbeling Collection, according to Blanc; the Collections of M. Randon de Boisset, Paris, 1777; M. Claude Tolozan, Paris, 1801; the Duchesse de Berri, London, 1834.

Purchased from Woodburn, 1839.

Exhibited at the British Institution, 1851, No. 58; Burlington House, 1876, No. 48; the Art Treasures Exhibition, Manchester, 1857, No. 988; Burlington Fine Arts Club, 1900, No. 51.

See Smith's *Catalogue Raisonné*, vol. i, No. 130, and Supp., No. 46; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 202; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. ii, No. 1030; Ch. Blanc's *Le Trésor de la Curiosité*, vol. i, 356, vol. ii, 189; W. Bürger's *Trésors d'Art en Angleterre*, p. 298.

Illustrated in *The Holford Collection, Dorchester House*, plate cxxxiii.

Purchased by Messrs. Thomas Agnew & Sons. 4,000 guineas.





FRANCIS COTES, R.A.

PORTRAIT OF A GENTLEMAN

Said to be John Simpson, Esq., of Esslington, Northumberland.

Half-length figure, turned to left, looking at the spectator, in claret-coloured coat, broad cuffs and white lace frills, white stock, red vest, resting both his hands on a stick and holding a large black hat; sky background.

Signed and dated 1765.

35½ by 27½ in.

Exhibited at Vienna, 1927, No. 56.

Illustrated in *The Holford Collection, Westonbirt*, plate xcii.

4,200 guineas.

Purchased by A. Martin, Esq.

Bon. Secretary to the National Art-Collections Fund, for the National Gallery, mainly with the help of a lady who wishes to remain anonymous, a gift from a gentleman, and donations from the Holford family and the fund.



SIR THOMAS LAWRENCE, P.R.A.

PORTRAIT OF THE VISCOUNT CASTLEREAGH, AFTERWARDS  
2ND MARQUESS OF LONDONDERRY

Born 1769; supporter of Pitt in effecting Union of Ireland; with his brother, Sir Charles Stewart, represented England at Congress of Vienna, 1814.

Threequarter-length figure, facing the spectator, in dark green swallow-tail coat, white vest and stock, yellow breeches, wearing the Ribbon and Star of the Garter; a red ribbon and fob hangs from his waistcoat; holding a paper in his left hand, which he rests on a table; red curtain, architectural and sky background.

Given by the Sitter himself to George Peter Holford, Esq., his friend and executor.

49½ by 39½ in.

Exhibited at the Royal Academy, 1810, No. 61; Grosvenor Gallery, 1889, No. 126; Vienna, 1927, No. 12.

Mentioned in Sir Walter Armstrong's *Lawrence*, p. 121.

Engraved by Charles Turner, A.R.A.

Illustrated in *The Holford Collection, Westonbirt*, plate xciv.

4,200 guineas.

Purchased by Messieurs Jacques Seligmann & Fils, Paris.



RICHARD WILSON, R.A.

THE RIVER DEE

A view along a placid river to distant hills; in the foreground an angler, with two other figures conversing near a winding path beneath overhanging trees; on the opposite bank is a pasture, with cattle, and a woman milking, in the distance; sunset.

27 $\frac{1}{4}$  by 45 $\frac{1}{2}$  in.

From the Collection of William Coningham, Esq., 1849, and Dudley House, 1892.

Exhibited at Burlington House, 1871, No. 381; Burlington House, 1894, No. 102; Vienna, 1927, No. 44.

Illustrated in *The Holford Collection, Dorchester House*, plate clix.

Purchased by Messrs. Thomas Agnew & Sons.

4,100 guineas.





BARTOLOMÉ ESTEBAN MURILLO

PORTRAIT OF EL DUQUE DI MEDINA CELI

Formerly regarded as Don Luis de Haro, Marquis of Caspio, but identified by Mr. A. Van de Put as representing the Duke of Medina Celi.

Half-length figure, slightly turned to the right, long auburn hair falling down over his shoulders, in black dress, with floreated design in black braid, a black cloak over his shoulders, a white lawn collar, wearing a jewelled ornament at the neck, the emblem of the Golden Fleece suspended on a gold ribbon; the hilt of his sword seen under his left arm; landscape background. In a painted oval.

31½ by 23½ in.

From the Alton Towers Sale and Collection of Charles Scarisbrick, Esq., 1861.

Exhibited at Burlington House, 1887, No. 158, and the Exhibition of Spanish Art, New Gallery, 1895-6, No. 30.

See Curtis's *Velazquez and Murillo*, No. 460.

Illustrated in *The Holford Collection, Dorchester House*, plate cxviii.

Purchased by Theodore Fischer, Esq. 3,200 guineas.



## BARTOLOMÉ ESTEBAN MURILLO

### A GIRL LIFTING HER VEIL

Full face, looking to right, in dark green bodice laced at the front over a white chemisette, her left shoulder uncovered, raising her right arm to lift the veil which covers her head.

20½ by 15 in.

From the Collection of Sir Thomas Baring.

Exhibited at the British Institution, 1837, No. 100; British Institution, 1844, No. 101; British Institution, 1852, No. 33; the Exhibition of Spanish Art, New Gallery, 1895-6, No. 30; the Spanish Exhibition, Grafton Gallery, 1913-4, No. 20.

See Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 199; *Kugler's Handbook*, by Sir Edmund Hardy, vol. ii, p. 185; Curtis's *Velazquez and Murillo*, No. 430.

Reproduced in August L. Mayer's *Klassiker der Kunst, Murillo*, p. 210.

Illustrated in *The Holford Collection, Westonbirt*, plate lxxxvi.

5,600 guineas.

Purchased by the Matthiesen Gallery.





OTHER IMPORTANT SALES  
PICTURES AND DRAWINGS  
BY OLD MASTERS

DRAWINGS

*Sale, May 11th 1928, Lot 1*

J. DOWNMAN, A.R.A.

PORTRAIT OF MRS. ELIZABETH GRAFTON DARE

In white dress with purple sash and bow.

Signed, and dated 1788.

$8\frac{1}{4}$  by  $6\frac{3}{4}$  in.

From the Collection of the Earl of Grafton.

*190 guineas.*

Purchased by Messrs. P. and D. Colnaghi & Co.



*Sale, February 10th 1928, Lot 73*

T. ROWLANDSON

THE MARKET PLACE, HERTFORD, 1780.

12 by 23½ in.

Purchased by Messrs. Ellis & Smith.

195 guineas.



## PICTURES

*Sale, June 15th 1928, Lot 127*

ETIENNE AUBRY

### A VISIT OF THE RICH RELATIONS

An interior of a peasant home, with a lady and gentleman seated, gaily attired, greeting the approach of a young shepherdess, who enters the door on her return from market, carrying a basket and milk-jug; her parents stand by a table in the foreground.

Signed, and dated 1775.

20 by 24½ in.

1,000 guineas.

Purchased by A. W. Buxton, Esq.





*Sale, May 11th 1928, Lot 63*

PARIS BORDONE

THE HOLY FAMILY WITH SAINTS

In a landscape. In the centre the Madonna, in red and blue robes, seated, holding the Infant Saviour on her lap, with Saint Catherine and the Infant Saint John on the left; Saint Joseph, with the Archangel Gabriel and Tobias, on the opposite side.

44½ by 60 in.

1,200 guineas.

Purchased by the Savile Gallery.



*Sale, June 15th 1928, Lot 128.*

A. CANALETTO

A VIEW OF A CANAL

With figures and dog in the foreground, with buildings and figures on the farther bank.

19½ by 32⅔ in.

*2,800 guineas.*

Purchased by the Savile Gallery.







*Sale, July 27th 1928, Lot 72*

FRANÇOIS CLOUET

PORTRAIT OF A LADY OF THE HAPSBURG FAMILY

In black dress with brown cloak and white head-dress.

On panel; 14 by 11 in.

*2,600 guineas.*

**Purchased by the Savile Gallery.**



*Sale, June 15th 1928, Lot 9*

FRANCIS COTES, R.A.

PORTRAIT OF THE HON. BOOTH GREY

In scarlet coat, with dark vest edged with gold braid, and white stock, his right hand in his coat.

In a painted oval.

Signed, and dated 1764.

29½ by 24 in.

Purchased by Messrs. Arthur Ackermann & Son. 1,250 guineas.



G

*Sale, December 22nd 1927, Lot 87*

FRANCIS COTES, R.A.

PORTRAIT OF THE COUNTESS OF SHIPBROOK

Alice, daughter and co-heiress of S. Ibbetson, Esq., of Denton Park, York; married Francis Vernon, Esq., of Nacton, Suffolk, created Earl of Shipbrook in 1777.

In white décolleté dress embroidered with gold braid, blue cloak lined with ermine, seated by a rose-bush holding a lute in her right hand.

49½ by 39½ in.

From the Dashwood Heirlooms Sale, 1914.

2,150 guineas.

Purchased by A. de Casseres, Esq.





*Sale, June 29th 1928, Lot 55*

A. DEVIS

PORTRAITS OF MR. AND MRS. VAN HARTHALS AND SON

In a landscape. Mr. Van Harthals, in brown coat, holding his hat in his left hand, and leaning on a trunk of a tree by a stream in a woody landscape, talking to his wife who is seated, in white silk dress and blue hat on her knees, and holding a telescope with her left hand; her young son stands between them in green dress, with pink vest, leaning on a stick; a church and buildings at the mouth of a river seen in the background.

Signed, and dated 1749.

34½ by 47½ in.

*700 guineas.*

Purchased by A. Martin, Esq.



*Sale, July 27th 1928, Lot 87*

EARLY FLEMISH SCHOOL

A TRIPTYCH

With the Madonna and Child in the centre and a donor and his wife on the wings.

On panel centre-piece; 20 by 15½ in.

900 guineas.

Purchased by E. H. Smith, Esq.







*Sale, June 8th 1928, Lot 115*

THOMAS GAINSBOROUGH, R.A.

PORTRAIT OF A LADY

Half-length figure, turned slightly to the right, facing the spectator, in blue dress cut low at the neck, adorned with pearls and gold braid, and showing white chemisette; her hair done high, and falling in a long curl on her right shoulder. In a painted oval.

29½ by 24½ in.

From the Collection of Samuel S. Joseph, Esq.

Exhibited at Burlington House, 1894, No. 22.

See Sir Walter Armstrong's *Gainsborough*, p. 198.

Purchased by Messrs. W. W. Sampson & Son.

5,800 guineas.



*Sale, June 8th 1928, Lot 94*

THOMAS GAINSBOROUGH, R.A.

PORTRAIT OF WILLIAM LOWNDES-STONE, ESQ.

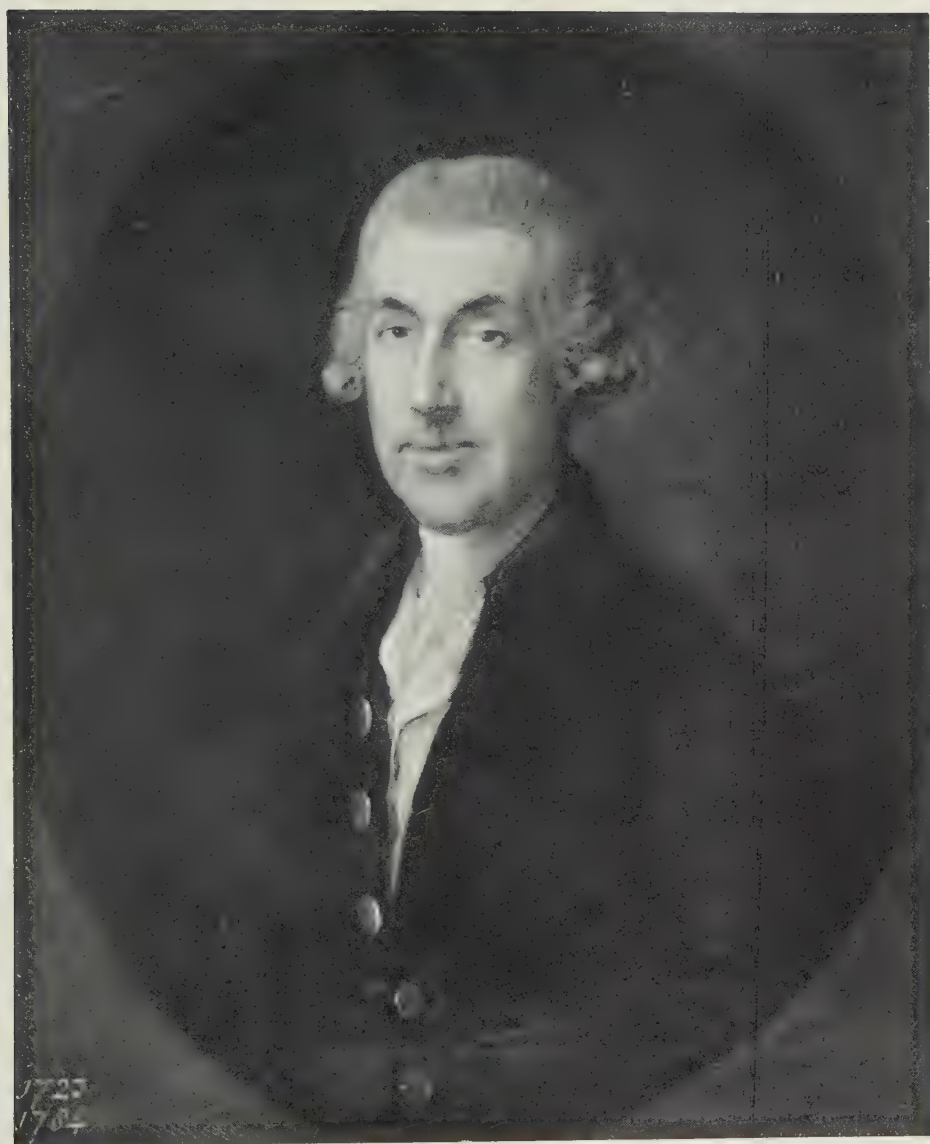
Grandson of William Lowndes, who was painted by the Artist in 1771, at the age of eighty-three years.

In blue coat with gold buttons, white vest, and stock; powdered hair.  
In a painted oval.

29 by 24½ in.

Purchased by Messrs. P. and D. Colnaghi & Co.

2,500 guineas.



*Sale, July 13th 1928, Lot 21*

MATTEO DI GIOVANNI

THE STORY OF CLEOPATRA AND MARK ANTONY

A pair of Cassone fronts.

On panel;  $14\frac{1}{2}$  by  $44\frac{1}{2}$  in.

*620 guineas.*

Purchased by Monsieur J. Ballyn.





*Sale, June 8th 1928, Lot 93*

JAN GOSSAERT

(MABUSE)

PORTRAITS OF A DONOR AND HIS WIFE

Two in one frame.

A pair of threequarter-length portraits. The gentleman facing the spectator in brown dress cut V-shaped at the neck, showing white muslin shirt, and black coat with large fur collar; turning over with his right hand the leaves of a Book of Hours which lies on a prie-dieu in front; his left hand holds the folds of his coat; blue sky seen through architectural background. The lady is robed in black, trimmed with fur, showing red dress at the neck and sleeves, and with white chemisette and white head-dress; her hands clasped in prayer, before a prie-dieu, upon which lies an open book; architectural background.

On panel;  $26\frac{1}{2}$  by  $8\frac{1}{2}$  in. each.

5,800 guineas.

Purchased by Messrs. Thomas Agnew & Sons.



*Sale, April 27th 1928, Lot 13*

F. GUARDI

THE ENTRANCE TO THE GRAND CANAL, VENICE

A view of the Dogana with the Church of Santa Maria della Salute with numerous boats and gondolas and figures.

Signed;  $18\frac{1}{2}$  by  $25\frac{1}{2}$  in.

*2,700 guineas.*

Purchased by Frank T. Sabin, Esq.







*Sale, June 1st 1928, Lot 106*

C. COOPER HENDERSON

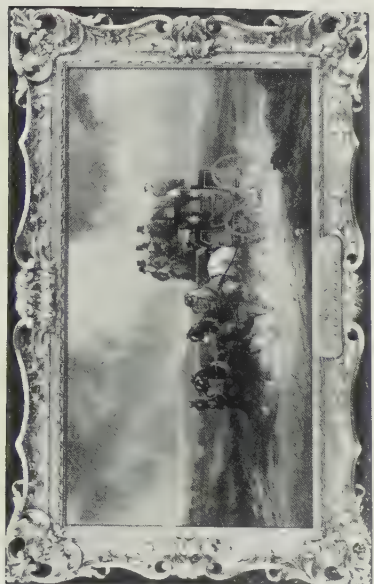
THE HULL AND LONDON ROYAL MAIL; THE BIRMINGHAM  
AND LONDON ROYAL MAIL; THE DOVER AND LONDON  
ROYAL MAIL; AND THE NIGHT MAIL

A Set of Four.

$12\frac{1}{2}$  by  $23\frac{1}{2}$  in.

1,250 guineas.

Purchased by Messrs. Ellis & Smith.



*Sale, June 15th 1928, Lot 28*

T. HUDSON

PORTRAIT OF GEORGE HUNT, ESQ.

In slate-coloured dress, with blue cloak bordered with gold, holding a mask.

Dated 1750.

49 by 38½ in.

*780 guineas.*

Purchased by Messrs. Arthur Tooth & Sons.



*Sale, June 15th 1928, Lot 58*

SIR P. LELY

PORTRAIT OF SIR GEORGE HOWARD (OR GEORGE BOOTH,  
LORD DELAMERE)

In brown dress with slashed sleeves, holding a letter in his left hand.

35½ by 29½ in.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

Purchased by Messrs. P. and D. Colnaghi & Co. 1,900 guineas.





*Sale, June 15th 1928, Lot 56*

SIR P. LELY

PORTRAIT OF LADY JANE OGLE

In blue dress, with brown scarf, seated in a landscape.

48½ by 39½ in.

*950 guineas.*

Purchased by Messrs. P. and D. Colnaghi & Co.



*Sale, June 15th 1928, Lot 49*

SIR P. LELY

PORTRAIT OF THE COUNTESS OF MEATH

In brown dress with white sleeves, and blue scarf, holding an arrow.

49½ by 39½ in.

Exhibited at the Art Treasures Exhibition, Manchester, 1857, No. 199.

800 guineas.

Purchased by Messrs. Leggatt Bros.





*Sale, June 8th 1928, Lot 113*

BEN MARSHALL

PORTRAIT OF THOMAS MELLISH, ESQ.

On "Saucebox."

Thomas, son of William Mellish, Esq., of Blyth Hall, Notts, and brother of Henry Mellish, a friend of George IV when Regent, who was also painted by Ben Marshall in Hussar uniform.

In green hunting-coat, black cap, yellow breeches and top-boots, mounted on his favourite hunter.

39½ by 49½ in.

1,600 guineas.

Purchased by Messrs. Arthur Ackermann & Son.



*Sale, July 13th 1928, Lot 135*

GEORGE MORLAND

THE TURNPIKE GATE

A man, on a white horse, with his right hand in his breeches pocket, about to pay toll to a man who stands by his side wearing a long green coat, with a bulldog; to the left the toll-house, with a man seated by a table with his arms crossed.

Signed, and dated 1793.

24 by 29½ in.

Exhibited at Burlington House, 1883.

Engraved by W. Ward, A.R.A.

Mentioned in *George Morland's Pictures*, by Ralph Richardson, 1897, p. 17.

Purchased by Jf. Banks, Esq., for Lord Woolavington. 3,400 guineas.



*Sale, June 8th 1928, Lot 100*

J. NORTHCOTE, R.A.

PORTRAIT OF MRS. SMITH BARWELL, *née* UNWIN

In black dress, cut low at the neck, and with long sleeves slashed with red, white fichu, and lace frills at the wrists; red sash, large black hat with white ostrich feathers over her powdered hair; pearl necklace; seated, her hands clasped on her lap; landscape background.

36 by 27½ in.

1,600 guineas.

Purchased by Messrs. Arthur Tooth & Sons.





*Sale, May 11th 1928, Lot 127*

J. OPIE, R.A.

PORTRAIT OF MASTER O'CONNOR, OF CASTLEKNOCK

In red coat, with buff breeches, and white lace frills, seated in an arm-chair.

29½ by 24½ in.

800 guineas.

Purchased by Messrs. Ellis & Smith.



*Sale, June 1st 1928, Lot 76*

G. P. PANNINI

ROMAN RUINS, WITH FIGURES

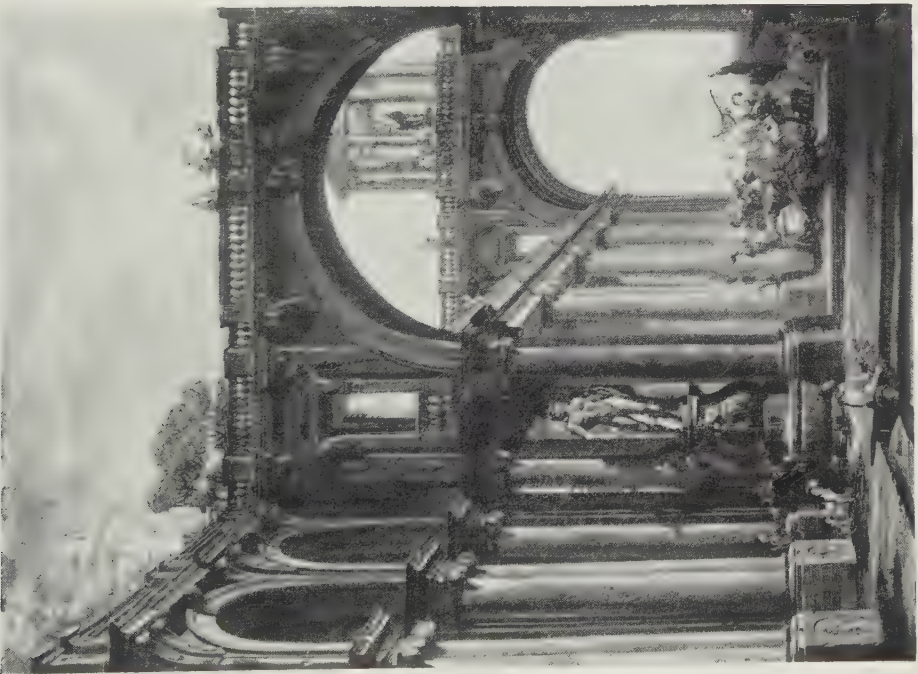
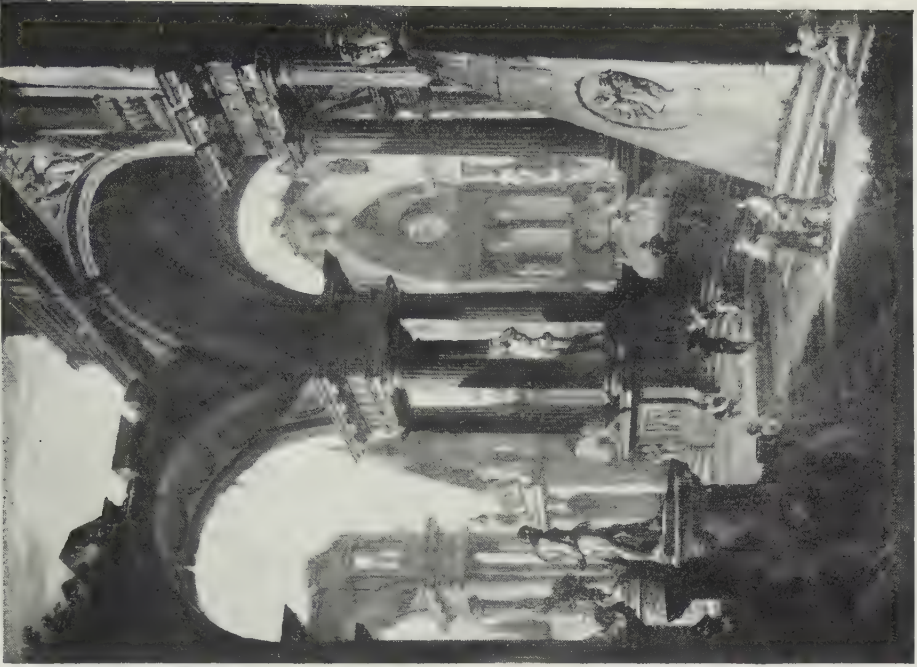
A pair.

$39\frac{1}{2}$  by  $28\frac{1}{2}$  in.

*380 guineas.*

Purchased by W. Sabin, Esq.







*Sale, July 13th 1928, Lot 128*

PERUGINO

THE AGONY IN THE GARDEN: CHRIST ON THE MOUNT  
OF OLIVES

A rocky landscape, with Our Saviour kneeling in prayer before an Angel in the skies, holding a cup; three disciples lying asleep in the foreground.

On panel;  $11\frac{1}{2}$  by  $8\frac{1}{2}$  in.

Exhibited at the Burlington Fine Arts Club, 1894.

Purchased by A. B. Buttery, Esq.

1,000 guineas.



*Sale, July 27th 1928, Lot 124*

SIR HENRY RAEBURN, R.A.

PORTRAIT OF MRS. DIROM (WIFE OF LIEUT.-GENERAL  
ALEXANDER DIROM OF MOUNT ANNAN)

*Née* Magdalene Pasley, daughter of Robert Pasley of Craig and Mount Annan, Dumfries-shire, and his wife Christina Pringle, who was the eldest daughter of Alexander Pringle of Whytebank and Yair.

Mrs. Dirom was a noted beauty of her day and distant cousin of the beautiful Mrs. Scott-Moncrieff, whose portrait by Raeburn is in the National Gallery, Edinburgh.

In white muslin dress cut low at the neck, red cloak falling over her arms.

30 by 24½ in.

6,000 guineas.

Purchased by Messrs. M. Knoedler & Co.



*Sale, July 27th 1928, Lot 126*

SIR HENRY RAEBURN, R.A.

PORTRAIT OF COLONEL PASLEY JOHN DIROM

Eldest son of Lieut.-Gen. Alexander Dirom of Mount Annan; was born on June 6th, 1794; and died on June 2nd, 1857. He entered the Army at the age of 16.

He was with his regiment, 3rd Batt. of 1st Grenadier Guards, at Bayonne, Quatre Bras, and Waterloo.

In scarlet military coat with black collar, and gold epaulette on his right shoulder, black band round his neck with white frills.

He was 25 years of age when his portrait was painted.

29½ by 24½ in.

Copy of Raeburn's letter to General Dirom:

“ EDINBURGH,  
29th Novr, 1819.

“ My dear Sir,

“ I beg to mention that on Friday I sent off your young gentleman's portrait carefully packed and I hope it will reach you in safety. . . . I beg you will accept of my sincere and best wishes for your own happiness and prosperity and that of your family, and believe me at all times, my dear Sir,

“ Your most obedient and faithful servant,

(Signed) “ HENRY RAEBURN.”

Purchased by Messrs. M. Knoedler & Co. 5,800 guineas.





*Sale, July 27th 1928, Lot 123*

SIR HENRY RAEBURN, R.A.

PORTRAIT OF LIEUT.-GENERAL ALEXANDER DIROM

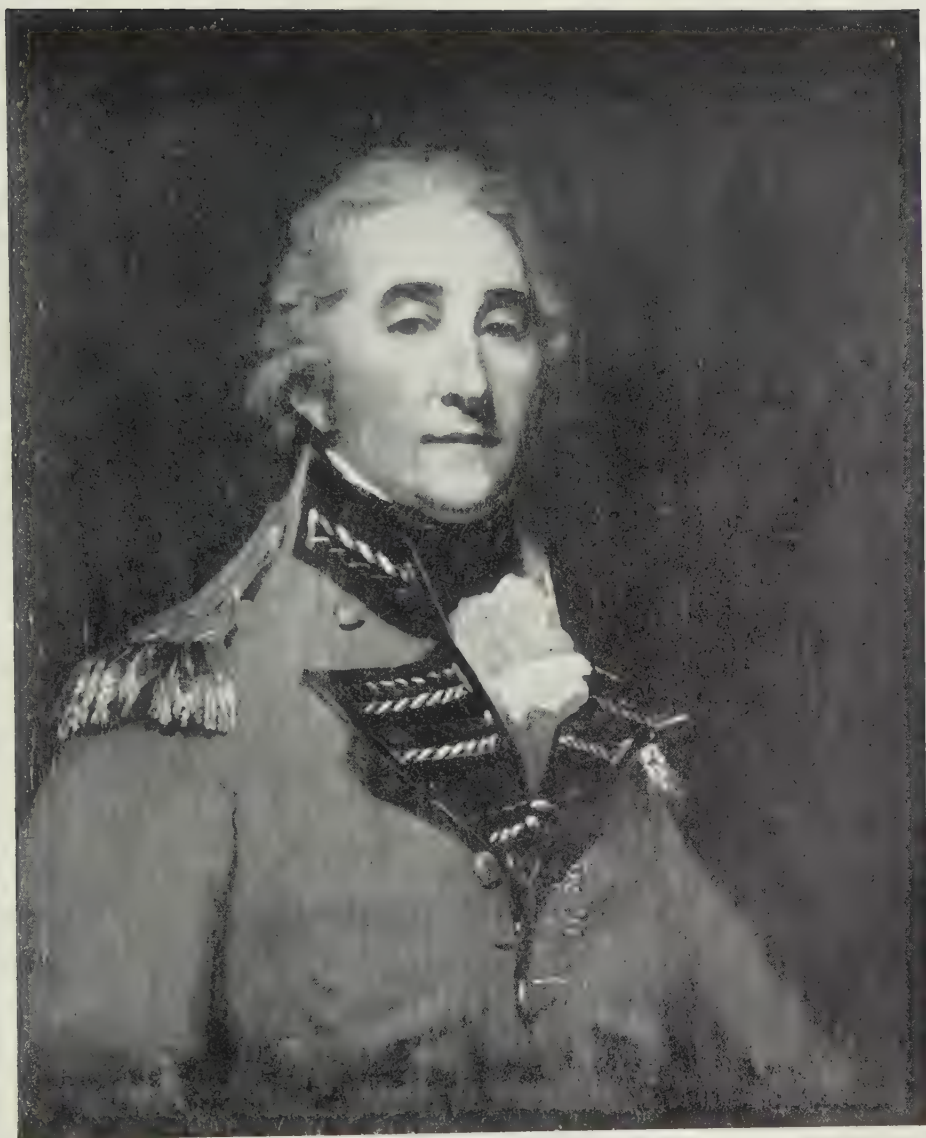
Born May 21st, 1757, at Banff; entered the Army, saw service in Jamaica, the East Indies, and against Tippoo Sultan, of which he subsequently published a very interesting and popular narrative; in 1793 married Miss Pasley of Mount Annan; in 1814 became Lieut.-General; died October 6th, 1830, and was buried in the family vault at Annan.

In scarlet military coat with dark facings, embroidered with silver braid, silver epaulettes, black band round his neck, with white frills.

29½ by 24 in.

*3,700 guineas.*

Purchased by Messrs. M. Knoedler & Co.



*Sale, July 13th 1928, Lot 92*

SIR HENRY RAEBURN, R.A.

PORTRAIT OF MRS. MARTHA MACKENZIE, *née* FRASER, WIFE  
OF THE HON. WILLIAM MACKENZIE, OF SEAFORTH

In white muslin dress with black cloak, black ribbon round her neck;  
seated on a green seat under some trees, wearing grey gloves, and crossing  
her hands on her lap; powdered hair.

35 by 27 in.

From the Collection of Colonel Mackenzie Fraser, of Castle Fraser.

Purchased by Messrs. Leggatt Bros.

*2,700 guineas.*





*Sale, June 8th 1928, Lot 89*

SIR HENRY RAEBURN, R.A.

PORTRAITS OF A LADY AND GENTLEMAN

A pair.

The lady, in white muslin dress with yellow shawl, and white bonnet tied with a bow under her chin; and the gentleman, in blue coat, with yellow vest striped with lines of pink and white; white stock.

25½ by 22 in.

2,800 guineas.

Purchased by Jf. Foubert, Esq.



*Sale, June 15th 1928, Lot 81*

ALLAN RAMSAY

PORTRAIT OF THOMAS HUNT, ESQ.

In blue coat and red vest, embroidered with gold braid, white frills at the neck and wrists, resting his right hand on a ledge.

41½ by 32½ in.

1,200 guineas.

Purchased by D. H. Farr, Esq.



*Sale, July 27th 1928, Lot 121*

CATHERINE READ

PORTRAITS OF CAROLINE, SAMUEL GREAME, AND  
CATHERINE MARSH

Children of Samuel Marsh, Esq., M.P. for Chippenham in 1774. Caroline married, in 1784, William Addams-Williams, Esq., of Llangibby Castle, Mon.; and Samuel Greame became Vicar of Mannden, Essex.

The three children, in pink or white muslin dresses with blue, pink, and green sashes, are standing in a landscape caressing a dove.

27½ by 35½ in.

500 guineas.

Purchased by Messrs. Arthur Tooth & Sons.





*Sale, June 8th 1928, Lot 104*

SIR JOSHUA REYNOLDS, P.R.A.

THE CHILDREN OF EDWARD HOLDEN CRUTTENDEN, ESQ.,  
WITH THEIR AYAH

The elder girl, Elizabeth, married Charles Purvis, Esq.; and the younger, Sarah, married John Randall, Esq. Two daughters and one son, with a black servant, escaped from the Black Hole of Calcutta.

The elder girl, in pink dress, standing in a landscape, holding in her white muslin pinafore some flowers, which the native nurse is gathering, while the younger girl, in blue dress, with her hands crossed, stands beside her little brother, who wears a maroon-coloured suit, and holds a bunch of flowers in his left hand; trees, in autumnal foliage, in the background.

Painted about the year 1763.

71 by 66 in.

Exhibited at Burlington House, 1885, No. 200, and Grafton Gallery, 1895, No. 108.

See Sir Walter Armstrong's *Reynolds*, p. 201, and Graves and Cronin's *Reynolds*, vol. i, p. 215.

Purchased by Messrs. Leggatt Bros.

7,200 guineas.



*Sale, June 8th 1928, Lot 43*

SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF MISS HICKEY

Mary, eldest daughter of Joseph Hickey, Esq., Lawyer, and friend of Reynolds, Goldsmith, and Burke, and sister of the diarist, William Hickey, Esq.

Bust, full face, in black mantle V-shaped at the neck, leaning her left arm on a pedestal, her hands clasped, wearing long grey gloves; large white round hat, trimmed with white ribbon; a narrow ribbon round her neck; blue sky background.

29½ by 24½ in.

Exhibited at the Burlington Fine Arts Club, 1920; Vienna, 1927; *The Daily Telegraph* Exhibition of Antiques and Works of Art, Olympia, 1928.

Engraved by Norman Hirst.

See the article by Viscountess Chilston in *Country Life*, November 12th, 1927.

Purchased by Jfrank Sabin, Esq.

7,100 guineas.







*Sale, December 22nd 1927, Lot 91*

GEORGE ROMNEY

PORTRAIT OF LADY MILNER

Diana, eldest daughter of Humphry Sturt, Esq., of More Crichels, Dorset; married, in 1776, Sir William Mordaunt Milner; died in Exeter in January 1805.

In white muslin dress with dark grey sash; her hair bound with a white scarf, and hanging in ringlets on to her shoulders; seated, with her hands folded in her lap; pillars on the left and trees overhead; landscape with waterfall beyond.

Painted in 1791; 94½ by 57 in.

Exhibited at the Grafton Gallery Fair Women Exhibition, 1894, No. 80.

From the Collection of Sir Frederick Milner; described and illustrated in Humphry Ward and W. Roberts's *Romney*, p. 105.

Engraved by W. Henderson.

12,000 guineas.

Purchased by Captain Jefferson Davis Cohn.



*Sale, June 8th 1928, Lot 116*

GEORGE ROMNEY

PORTRAIT OF LADY HAMILTON AS A "VESTAL"

Bust, figure turned to the left, looking up in contemplation, a loose white muslin veil over her head.

18 by 15 in.

From the Capron Collection, 1891, and Collection of M. C. D. Bordon, Esq., of New York, 1913.

Illustrated in Sedelmeyer's *Hundred Paintings*, 1894, No. 92.

See Humphry Ward and W. Roberts's *Romney*, vol. ii, p. 183.

Purchased by A. Martin, Esq., for a private collector. £4,000



*Sale, June 8th 1928, Lot 46*

GEORGE ROMNEY

PORTRAIT OF HARRY COTTON, ESQ.

Henry Calveley, 9th son of Sir Lynch Salisbury Cotton, 4th Bart., and uncle of the 1st Baron Combermere; born in 1755; a Captain in the Army; married Miss Lockwood; died May 15th, 1787.

In green coat with rolled collar, and white stock; powdered hair.

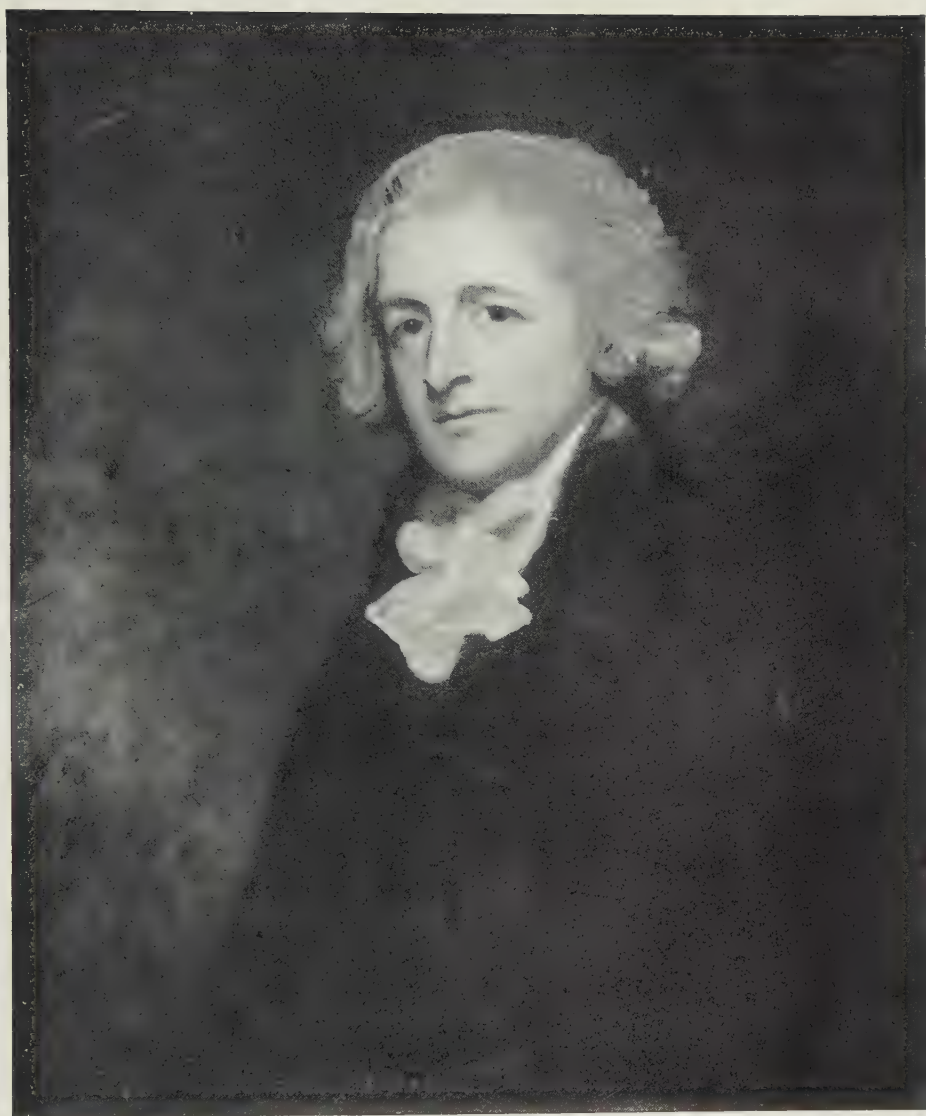
29½ by 24½ in.

See Humphry Ward and W. Roberts's *Romney*, p. 34.

2,600 guineas.

Purchased by Messrs. M. Harris & Sons.





*Sale, July 13th, 1928, Lot 99*

GEORGE ROMNEY

PORTRAIT OF SIR JOHN CHARDIN MUSGRAVE

In wine-coloured coat and vest, with white stock, and powdered hair.  
29 by 24 in.

800 *guineas*.

Purchased by Messrs. Ellis & Smith.



*Sale, February 24th 1928, Lot 61*

SIR PETER PAUL RUBENS

THE RECONCILIATION OF ESAU AND JACOB

A finished study for the picture at Munich.

On panel;  $17\frac{1}{2}$  by 16 in.

1,250 guineas.

Purchased by the Savile Gallery.





*Sale, June 15<sup>th</sup> 1928, Lot 96*

JACOB VAN RUISDAEL

A WATERFALL

A river flowing over large rocks in the foreground, with old oak trees and fallen timber on the right; on the left a peasant, standing, conversing with a woman, who is seated on the ground, nursing a child, and with a boy looking on; beyond, sheep grazing and clumps of trees, with hills in the distance; blue sky, with light clouds.

Signed in full.

21 by 26 in.

Purchased by A. H. Buttery, Esq.

1,350 guineas.



*Sale, December 22nd 1927, Lot 96*

SALOMON VAN RUISDAEL

THE FERRY-BOAT

A river scene, with a bank of tall trees near which is a ferry-boat laden with cattle and four peasants and a peasant-woman; on the right a sailing-boat filled with figures, and other sailing-boats and small craft in the distance.

Signed, and dated 1665.

On panel; 30½ by 45 in.

Exhibited at St. Helens.

2,100 guineas.

Purchased by Frank Sabin, Esq.



*Sale, July 13th 1928, Lot 101*

J. N. SARTORIUS

PORTRAIT OF THOMAS OLDAKER ON "BRUSH"

In hunting costume, riding a chestnut hunter in a landscape, with three couple of foxhounds.

Signed, and dated 1809.

45 by 58 in.

Exhibited at *The Daily Telegraph* Exhibition of Antiques and Works of Art, Olympia, 1928.

Purchased by Messrs. Ellis & Smith.

4,700 guineas.





*Sale, December 9th 1927, Lot 73*

JACOPO DEL SELLAJO

THE VIRGIN ADORING THE INFANT SAVIOUR

The Virgin, in blue cloak with red dress, kneeling in adoration before the Infant Saviour, Who lies on the ground, in front; the Infant St. John in hair dress, behind; a view over a hilly landscape in the background.

Arched top on panel; 41 by 24½ in.

*520 guineas.*

Purchased by Frank Sabin, Esq.



*Sale, June 1st 1928, Lot 61*

GILBERT STUART

PORTRAIT OF A LADY AND CHILD

She is in white muslin dress, with powdered hair and feathered black hat; with her child, by her side, wearing a brown hat.

27 by 21 in.

1,150 guineas.

Purchased by D. W. Farr, Esq.







*Sale, June 8th 1928, Lots 117 and 118*

G. B. TIEPOLO

REBECCA AT THE WELL

Jacob, in scarlet slashed doublet, is offering a pearl rope to Rebecca, wearing a pale yellow dress with pink scarf, who stands at the well holding a pitcher; the bearded Eleazar, with a camel, seen in the background.

33 by 41 in.

From the Collection of Baronne de Gutenberg, Wurzburg.

Purchased by Messrs. P. and D. Colnaghi & Co. 2,500 guineas.

G. B. TIEPOLO

THE WOMAN TAKEN IN ADULTERY

Our Saviour, in red and blue robes, leaning forward, His right hand holding His blue cloak, His left hand extended, with the young woman, in white and yellow dress, surrounded by her three accusers.

33 by 41 in.

From the Collection of Baronne de Gutenberg, Wurzburg.

Purchased by Messrs. P. and D. Colnaghi & Co. 2,300 guineas.



*Sale, June 8th 1928, Lot 111*

FRANCIS WHEATLEY, R.A.

MAIDENHOOD, COURTSHIP, MARRIAGE, AND MARRIED LIFE

A set of four.

Scenes from the life of a country girl:

- (1) Taking advice from her mother before setting out for shopping.
- (2) Standing by her lover, who clasps her hand.
- (3) At the church door.
- (4) Seated at needlework, with her husband and two children.

Signed, and dated 1791.

31½ by 26½ in.

Exhibited at *The Daily Telegraph* Exhibition of Antiques and Works of Art, Olympia, 1928.

8,100 guineas.

Purchased by A. Martin, Esq., for the Right Hon. Viscount  
Bearsted, M.C.



*Sale, July 27th 1928, Lot 162*

F. ZUCCARELLI, R.A.

VIEWS ON THE TIBER, NEAR ROME, WITH FIGURES AND  
ANIMALS

A pair.

38 by 55½ in.

560 guineas.

Purchased by Messrs. Leggatt Bros.





*Sale, July 27th 1928, Lot 163*

F. ZUCCARELLI, R.A.

HILLY LANDSCAPES WITH BUILDINGS, HORSEMEN,  
AND FIGURES

A pair.

21½ by 28 in.

*320 guineas.*

Purchased by Messrs. Ellis & Smith.



MODERN  
PICTURES AND DRAWINGS

DRAWINGS

*Sale, June 22nd 1928, Lot 23*

COPLEY FIELDING, 1844

LOCH KATRINE, PERTHSHIRE

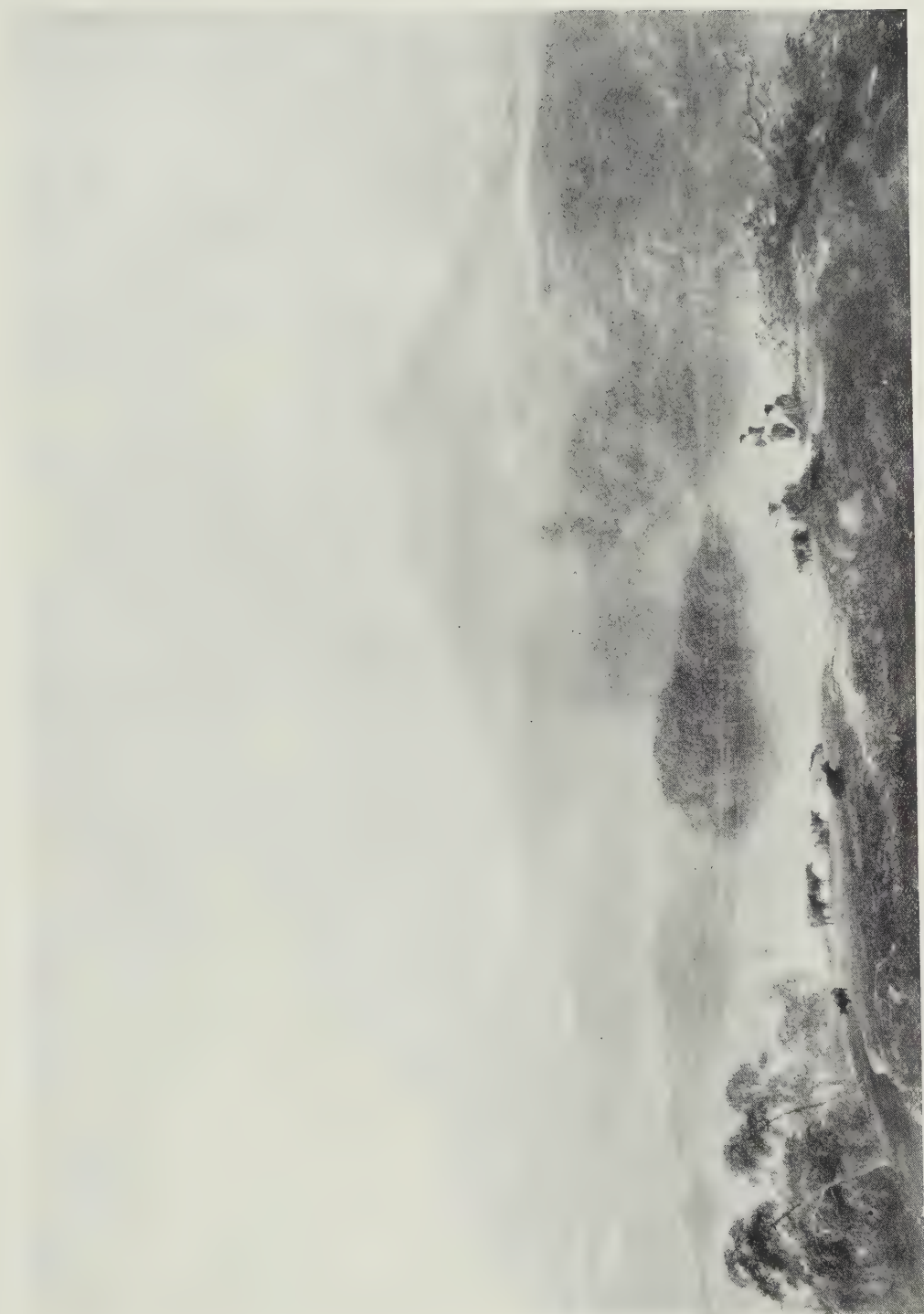
In the foreground a group of three Highland peasants with cattle and dogs.

23½ by 34½ in.

Purchased by H. Mitchell, Esq.

460 guineas.







*Sale, June 22nd 1928, Lot 40*

T. M. RICHARDSON, 1852

LAKE COMO FROM ABOVE BELLAGGIO

26 by 40 $\frac{1}{2}$  in.

*570 guineas.*

Purchased by H. Mitchell, Esq., for George W. Chibnall, Esq.



## PICTURES

*Sale, March 30th 1928, Lot 84*

FRANK BRANGWYN, R.A.

### THE CRUCIFIXION

Our Saviour on the Cross between the two thieves; in the centre a labourer on a ladder receiving the scroll to be put upon the head of the Cross; the Virgin, in blue, bent over in anguish at the foot of the Cross; other figures grouped about; in the distance on the left the Roman soldiers are departing; stormy sky.

57½ by 63 in.

Exhibited at the Brangwyn Exhibition, 1924.

Purchased by D. Croal Thomson, Esq.

*720 guineas.*



*Sale, March 30th 1928, Lot 75*

E. BOUDIN

ON THE BEACH AT TROUVILLE

Numerous ladies and gentlemen seated on the sands.

On panel;  $13\frac{1}{2}$  by  $22\frac{1}{2}$  in.

Purchased by A. Martin, Esq., for a private collector. 510 guineas.





*Sale, March 30th 1928, Lot 96*

J. C. CAZIN

LA CHAUMIÈRE

A peasant conversing with a peasant woman, near some farm buildings;  
sunset.

$12\frac{1}{2}$  by  $14\frac{1}{2}$  in.

*440 guineas.*

Purchased by Messrs. Wallis & Son.



*Sale, May 4th 1928, Lot 86*

J. B. C. COROT

ARGENTEUIL-PRAIRIE DOMINEE PAR UN BOUQUET  
D'ARBRES

12½ by 18 in.

See *L'Œuvre de Corot*, by A. Robaut, vol. iii, No. 1597.

Purchased by Messrs. P. and D. Colnaghi & Co. 850 guineas.





*Sale, March 30th 1928, Lot 128*

H. HARPIGNIES, 1899

EVENING

A cluster of silver birch and elm trees with a view of sea and hills.

25 by 31½ in.

Exhibited at Toronto, 1910.

Purchased by A. Martin, Esq., for a private collector. *420 guineas.*





# JEWELS





# JEWEL SALES

1927-8

By A. C. R. CARTER

**T**HAT Christie's occupies the paramount position in the world's market for the effective display and dispersal of valuable and historic jewels has been admitted for many years past, and I remember calling attention to this fact when the pearl necklace, which was known to the few as the possession of the notorious Madame Humbert, fetched £20,000 on July 9, 1901. Although there had been many famous sales of jewels previously, linking Christie's with history, such as the sale of the beautiful Du Barry's jewels in 1795—after her execution—and of the Empress Eugénie's casket in 1872, this sale in 1901 seemed to clinch the ascendancy of Christie's as the chief market for jewels in the world. The additional French taxes made at that time on the business of the *commissaire-priseur* had caused auction affairs to become very irksome, and it was also dawning on the world that London was usurping much of the cosmopolitan sway of Paris. Henceforward Christie's took the lead in jewel sales, and has fully maintained it. In the 1927-8 season, for example, quite £300,000 worth of rare jewels has been sold—the Hawkins collection alone accounting for nearly £85,000, and in that respect recalling the sale of the Russian State Jewels in May 1927, yielding over £80,000.

A jewel sale at Christie's is indeed an object lesson. Perfect accuracy of description: complete control of the cosmopolitan

company of experts by the highly trained auctioneer in the rostrum, who is a master of winning the last ounce of gold for the last carat: a capable and courteous staff of auction porters who know every face and guard against any risk: all these combine to form a wonderful machine of ease and exactitude, and within a few minutes from the end of a sale "all the goods have gone," and the empty show cases alone remain. Professional frequenters of Christie's have a natural tendency to specialize in their own branches, and to attend only those sales in which they have a business interest, but I would strongly advise some famous picture dealers to spend a few moments at a jewel sale in order that they might learn something more of the science and art of Christie's salesmanship. Perhaps an American visitor, accustomed to some of the bear-pits in New York and Chicago, summed it up when he chanced to call at Christie's during a jewel sale, and exclaimed to his cicerone: "Gee! but this must be your House of Lords!"

In my early days at Christie's the late Mr. Walter Agnew was the masterly and urbane jewel auctioneer, and Mr. William B. Anderson, who has recently retired from the firm, succeeded him and was the auctioneer at many historic jewel sales. The son of Mr. Walter Agnew, Captain Charles Agnew, now reigns in their stead with a capital inheritance of training and experience. Mr. Walter Agnew presided over the sale at which the Humbert necklace fetched £20,000, and Mr. Anderson sold in less than an hour in the following year the Dudley casket of jewels, bringing £90,000, in which the great Pink Pearl was bought for £13,500. It was Mr. Anderson's pride, too, to be the auctioneer in the memorable Red Cross sale of pearl necklaces on December 19, 1918, realizing £82,523 from necklaces which had been strung together from separate choice pearls given by noble-hearted women (headed by the Queen) for the cause of succour. He it was, also, who had sold Madame de Falbe's pearl necklace for £47,500 on July 18, 1918, and later, on May 12, 1920, he was the auctioneer when a rope

of 188 pearls (now known to have come from a Russian source) reached £54,500.

Pearls have always appealed to lovers of the rare and beautiful, and one can well believe that the ancients—as the *De Varietate Rerum* recalls—were convinced that pearls were well and truly polished by being pecked at and played with by doves. Although many pearl necklaces appeared during the season, notably the Countess of Stradbroke's string of 50 pearls (one of the necklaces belonging originally to the richly endowed Madame de Falbe, which was bought for £15,500 by Messrs. Jerwood and Ward), the remarkable features were provided by the emeralds, brilliants, and sapphires, which left a blazing trail of splendour. Not soon will be forgotten the Kashmir stones in the Hawkins collection, recalling Milton's picturing of the starry firmament at the Creation as glowing with "living sapphires." On the day of the sale of the Queen's roses, June 13, an octagonal emerald in a nest of brilliants with five satellites brought £6,200, and on July 16 a beautiful tiara of emeralds and brilliants £6,500. In this connexion I recall vividly that superb necklace of twelve emeralds divided by an attendant stone, and drops of brilliants which fetched £9,500 at Christie's in 1917. This belonged to one of the most eminent and patriotic statesmen of our time, who used to find a sure relief from official cares in gazing into the lustrous depths of its pools of colour, but when there came the national call to form the War Loan, he sold his treasure in answer to it. As for the single brilliants now so much desired, Mr. S. H. Harris, who, in the previous season, gave £9,300 for a large bluish drop, acquired an oblong single brilliant on December 7, 1927, for £3,000; another single stone fetching £4,400 during the week following.

# JEWELS

*Sale, July 11th 1928, Lot 83*

## AN IMPORTANT SINGLE-ROW PEARL NECKLACE

Composed of 50 large pearls, slightly graduated, and of fine orient, with a brilliant cluster snap.

Purchased by Messrs. Ferwood & Ward.

£15,500





## APPENDIX OF NOTABLE JEWEL PRICES

A FINE OBLONG BRILLIANT RING.	£3,000
A PEARL NECKLACE of 72 pearls.	£3,700
A BRILLIANT PENDANT, with a large brilliant in border of small emeralds.	£1,380
A TWO-ROW PEARL NECKLACE, 420 pearls.	£1,200
A RUBY AND DIAMOND TIARA.	£1,250
A PAIR OF PEARL EAR-STUDS.	£780
AN EMERALD AND BRILLIANT SUITE, consisting of a tiara, necklace, and two brooches.	£6,500
A PEARL NECKLACE of 163 pearls.	£5,500
A SAPPHIRE AND DIAMOND NECKLACE.	£880
A RUBY AND BRILLIANT RING, known as the "Greville" Ruby.	£600
A SET OF FIVE DIAMOND SPRAY BROOCHES.	£675
A BRILLIANT BROOCH, shaped as a clover leaf of four brilliants and small emeralds.	£1,850
A SINGLE BRILLIANT RING.	£1,440
A PEARL NECKLACE of 59 pearls.	£5,350
A TURQUOISE AND BRILLIANT PENDANT.	£1,000
A PEARL AND DIAMOND NECKLACE.	£1,000
A BAR BROOCH OF A SINGLE YELLOW BRILLIANT.	£4,100
A RING, with a yellow-brown brilliant.	£420
A PEARL AND BRILLIANT PENDANT.	£2,500
A BRILLIANT BRACELET.	£900
A BRILLIANT BROOCH.	£1,750

A BRILLIANT NECKLET, with large centre stone.	£1,220
A RUBY AND BRILLIANT CLUSTER BROOCH.	£1,750
THREE SPECIMEN STAR SAPPHIRES.	£980
AN EMERALD AND BRILLIANT NECKLACE.	£6,200
A CAT'S EYE AND BRILLIANT PENDANT.	£680
A CAT'S EYE AND BRILLIANT BROOCH.	£680
A CAT'S EYE AND BRILLIANT BROOCH.	£780
AN ALEXANDRITE AND BRILLIANT PENDANT.	£620
A SAPPHIRE AND BRILLIANT BROOCH.	£1,500
A SAPPHIRE AND BRILLIANT PENDANT.	£3,300
A SAPPHIRE AND BRILLIANT PENDANT.	£1,800
A SAPPHIRE AND BRILLIANT BRACELET.	£1,450
A SAPPHIRE AND BRILLIANT PENDANT.	£3,500
AN EMERALD AND BRILLIANT PENDANT.	£1,800
A BRILLIANT PENDANT.	£1,800
A BRILLIANT BRACELET.	£1,950
A BRILLIANT NECKLET, twenty-four stones.	£7,200
A RUBY AND BRILLIANT THREE-STONE RING.	£ 050
A PAIR OF PEARL AND DIAMOND EARRINGS.	£520
A PEARL NECKLACE of 81 pearls.	£2,500
A BRILLIANT STAR.	£1,250
A PEARL NECKLACE, 87 pearls.	£1,400
A PEARL NECKLACE, 81 pearls.	£1,380
A BRILLIANT RING, with a single pink brilliant.	£470
A PAIR OF CABOCHON EMERALD EARRINGS.	£1,850
A PERIDOT AND BRILLIANT PENDANT.	£370
A SAPPHIRE AND BRILLIANT BROOCH.	£1,380

AN ALEXANDRITE BRACELET.	£560
AN OPAL AND BRILLIANT TIARA.	£445
A LARGE SPECIMEN YELLOW BRILLIANT.	£560
A BRILLIANT NECKLET.	£3,200
A BRILLIANT TIARA.	£1,900
A PAIR OF SPECIMEN YELLOW BRILLIANTS.	£640
A FINE CIRCULAR ALEXANDRITE (unset).	£470
A FINE STAR SAPPHIRE (unset).	£320
A SQUARE SAPPHIRE (unset).	£680
A CASE OF TWENTY-FOUR SPECIMEN STONES (unset).	£610

OLD ENGLISH, IRISH, AND  
CONTINENTAL SILVER





# SILVER SALES

By A. C. R. CARTER

IN the compass of a short life-time the values of old English silver vessels have made great advances, and a very long chapter could be written on the remarkable sales at Christie's which have both followed and led a collecting craze that seems to know no bounds, especially as, in the instance of sporting pictures, it has enfevered the great mass of Americans yearning to own some rare or decorative piece of old English association. I still remember the excitement caused by the Stewart Hodgson sale in 1893, when the "Plate" of this Baring partner totalled rather over £9,000, and when a parcel-gilt cup of 1656 fetched the unheard-of price of 250s. an ounce. One has to smile at the surprise of collectors thirty-five years ago who could not have been prepared for a silver collection to bring over £90,000 as happened in 1924, when the Swaythling array was sold at Christie's, or for a banqueting service of plates and dishes made out of captured Armada silver and hidden away for many years on Dartmoor, realizing £11,500 in 1911. The mention of this historic Elizabethan service comes as a reminder that, nowadays in the United States, many families elect to use silver in preference to democratic pottery for the table, which accounts for the buying up here of any comparatively old silver dinner services. Thus two middle eighteenth-century services brought £7,600 between them last July, at treble their valuation of three or four years ago. As a

general rule, bidding "per ounce" at Christie's is for pieces which are the less extraordinary products of the silversmith; the "all at" bidding being reserved for vessels of striking, historic, or artistic association. But there is no hard-and-fast differentiation. At the same time it is only now and again that this ounce bidding reaches or exceeds 1,000s., and for this reason there was a certain amount of comment when an Elizabethan silver-gilt bell salt cellar, 1591, induced Mr. Willson to go to £50 an ounce for it in the Leverton Harris sale. But when I look back I find that this "per ounce" bidding at Christie's has resulted in even greater prices in the past, and these may now be usefully recorded in order of year:

Year	Piece	Sale	Price per oz.	Buyer
1905.	Salt cellar, Charles I, plain, 1635 HD.	May 10	1320s. (£66)	Letts
1909.	Ink stand, Charles I, 1630 WR.	June 8	1600s. (£80)	Crichton
1910.	Cup, Commonwealth, 1654 M.	Valpy	1320s. (£66)	Heigham
1911.	Beaker, Elizabethan, 1576 IR.	Tipping	1060s. (£53)	Crichton
1913.	Mug, Elizabethan, 1598 IB.	June 19	1560s. (£78)	Crichton
1923.	Goblet, James I, 1619 RG.	June 12	1200s. (£60)	Comyns

Supposing the Tudor cup of 1521, which fetched £4,100 in the Dunn-Gardner sale, 1902, had been offered at "per oz.," the bidding would have been over £290 an ounce. As for the Tudor cup of 1500 in the Swaythling dispersal, which was bought by Mr. Lionel Crichton for the Victoria and Albert Museum at £10,000 (having once cost only £50), the ounce value worked out at about £590!

One of the interesting dispersals last season was that of the collection formed by R. Levine of Norwich, consisting of rare examples bearing the mark of the Assay Office of this cathedral city, which shared this privilege with York, Chester, and Exeter. The prize of this Norwich collection was an Elizabethan parcel-gilt tankard and cover, made about 1570, and having the marks of the lion and castle, orb and cross, associated with the designs of Peter Petersen. Weighing over 38 oz., this fine vessel reached 520s. an

oz. (£994 10s.), and was purchased by Mr. Crichton. This tankard is akin to one in All Saints Church, Crostwight, Norfolk, and it was customary to use these hospitable vessels to hold the good, strong ale which was handed round in the vestries of Old England after a christening. The Levine sale is additionally noteworthy because it contained a plain paten by T. Skottowe of Norwich, 1634, which Mr. Percy Turner recognized as having once belonged to the ancient church at Booton. After purchasing this at 150s. an oz., he made a gift of this missing paten to the rector in order that it might rejoin the Elizabethan communion cup which had also been "lost and found." Another feature of the past season was the attention given by collectors to chocolate pots. One made by Thomas Shermer in 1718 yielded 670s. an oz. on January 25, and a Samuel Pantin pot, 1706, 400s. an oz. on April 17.

*Sale, December 12th 1927, Lot 76*

AN ELIZABETHEN SILVER-GILT TANKARD AND COVER

With nearly cylindrical barrel, engraved with rosettes and strapwork on a matted ground, and encircled by two convex ribs stamped with egg and tongue ornament; the cover domed and chased with groups of fruit and strapwork on a matted ground, surmounted by a fan and baluster ornament, and with thumb piece chased as a Caryatid winged figure; the foot domed and chased with fruit and strapwork. 1577.

$7\frac{3}{4}$  in. high.

Maker's mark, a pair of compasses and a mullet in shaped shield.

Purchased by E. Permain, Esq.

£800





*Sale, June 5th 1928, Lot 94*

A HENRY VII APOSTLE SPOON

With gilt figure and small rayed nimbus behind the head. 1490.  
Maker's mark L.

£215 5s.

Purchased by Mrs. Meyer.



*Sale, November 30th 1927, Lot 41*

THREE QUEEN ANNE PLAIN BASE-SHAPED CASTORS

The tops pierced with bands of trellis work and scrolls, by C. Adams,  
1708. 21 oz.

8 and 7 in. high.

Purchased by the Goldsmiths' and Silversmiths' Co., Ltd.



*Sale, February 15th 1928, Lot 38*

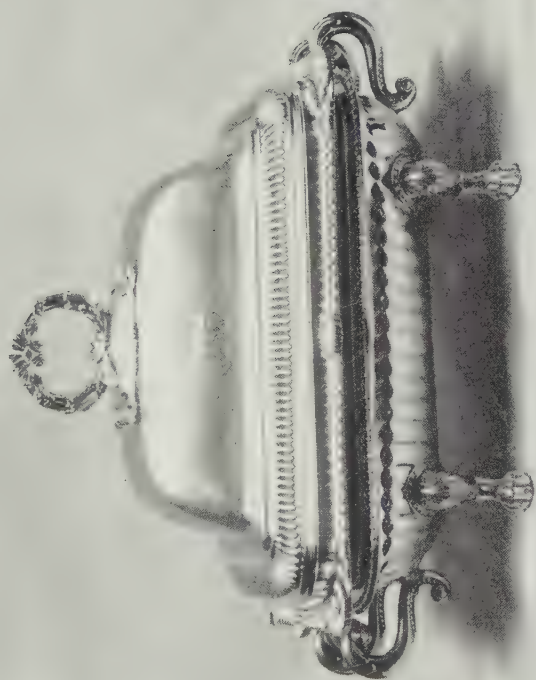
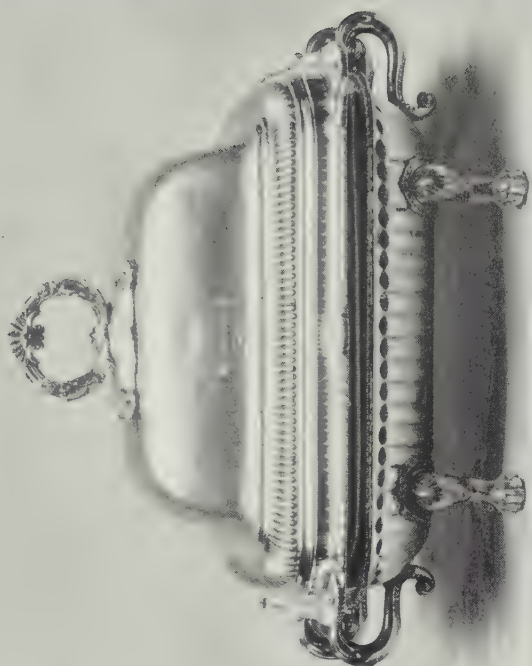
EIGHT OBLONG ENTREE DISHES AND FOUR COVERS

With fluted bands and gadrooned and shell borders—*Dublin 1811*—on plated heaters; and four sauce tureens, covers, and heaters *en suite*—*Dublin 1811*. *Weight, 110 oz. 10 dwt.*

£540 15s.

Purchased by Messrs. S. B. Harris & Son.





*Sale, April 17th 1928, Lot 68*

A QUEEN ANNE CHOCOLATE POT

With faceted spout and domed top, decorated with cut cardwork, by  
Samuel Pantin, 1706.

£294

Purchased by Victor Crichton, Esq.



# APPENDIX OF NOTABLE PRICES OBTAINED FOR ENGLISH, IRISH, AND FOREIGN SILVER PLATE

## *Fifteenth and Sixteenth Century English Silver*

	<i>Price per oz.</i>	<i>Total Price</i>
AN EARLY ENGLISH SPOON. <i>London Hall-mark. Early fifteenth century</i>		£ s. d. 141 15 0
AN ELIZABETHAN CHALICE, $4\frac{1}{2}$ in. high. <i>Norwich, 1567. 4 oz. 13 dwt.</i>	400s.	93 0 0
AN ELIZABETHAN PARCEL GILT TANKARD AND COVER, $10\frac{3}{4}$ in. high. <i>Norwich, circa 1570. 38 oz. 5 dwt.</i>	520s.	994 10 0
AN ELIZABETHAN SILVER-GILT BELL SALT CELLAR, in three sections, with cone top forming a muffincer, $8\frac{3}{4}$ in. high. 1591. 11 oz. 9 dwt.	1000s.	572 10 0
AN ELIZABETHAN TIGERWARE JUG, 10 in. high. 1579		115 10 0
AN ELIZABETHAN SILVER-GILT STANDING SALT AND COVER of rectangular form on ball-and-claw feet, 12 in. high. 1589. <i>Maker's mark I.G. (monogram). 22 oz. 18 dwt.</i>		2047 10 0
AN ELIZABETHAN CHALICE. 1570. <i>Probably Norwich. Maker's mark R.C. 8 oz. 6 dwt.</i>	230s.	95 9 0

## *Seventeenth Century*

A JAMES I CHALICE AND PATEN, $8\frac{1}{4}$ in. high. 1605. 15 oz. 7 dwt.	320s.	245 12 0
A JAMES I BEAKER, $5\frac{1}{2}$ in. high. 1609. 6 oz. 11 dwt.	680s.	222 14 0
A COMMONWEALTH PORRINGER AND COVER, $4\frac{3}{4}$ in. diam. <i>Maker's mark P.D. 1656. 16 oz. 3 dwt.</i>	540s.	436 1 0

	<i>Price per oz.</i>	<i>Total Price</i> £ s. d.		
A PAIR OF CHARLES II SILVER-GILT CUPS, 12½ in. high. 1669. 77 oz. 4 dwt.	245s.	945	14	0
A CHARLES II PORRINGER AND COVER, 6 in. diam. 1684. 19 oz. 16 dwt.	360s.	356	8	0
A CHARLES II TANKARD AND COVER. 1682. 26 oz. 5 dwt.	265s.	347	16	3
A CHARLES II PORRINGER AND COVER, 6 in. diam. 1684. 21 oz. 7 dwt.	180s.	192	3	0
A CHARLES II OVAL BOX AND COVER, 8 in. wide. 1679. 20 oz. 17 dwt.	300s.	312	15	0
A CHARLES II SALT CELLAR of cylindrical shape, 3½ in. high. 9 oz. 18 dwt.	500s.	247	10	0
A CHARLES II PLAIN TANKARD with flat cover and bifurcated thumb-piece, 6½ in. high. 1663. 24 oz. 4 dwt.	120s.	145	14	0
A CHARLES II PORRINGER AND COVER, 5¾ in. diam. 1676. 31 oz. 15 dwt.	310s.	492	2	6
A CHARLES II PORRINGER AND COVER, 6 in. diam. 1682. 33 oz. 9 dwt.	270s.	451	11	6
A JAMES II TAZZA, 12 in. diam. 1684. 26 oz. 15 dwt.	330s.	441	7	6
A PAIR OF JAMES II CANDLESTICKS, 7½ in. high. 1686. 18 oz.	270s.	243	0	0
A JAMES II OCTAGONAL DISH, 22 in. wide. <i>By Peter Harache.</i> 1686. 112 oz. 2 dwt.	30s.	168	3	0
A WILLIAM III TANKARD. <i>By Sam Hood.</i> 1700. 35 oz. 15 dwt.	110s.	196	12	6
FOUR WILLIAM III TABLE CANDLESTICKS. 1694. 40 oz. 12 dwt.	145s.	294	7	0
A WILLIAM III PLAIN TANKARD, 6½ in. high. <i>Norwich</i> 1691. 21 oz. 19 dwt.	200s.	219	10	0
A WILLIAM III TOILET MIRROR, 17½ by 15 in. <i>By John Boddington.</i> 1698.		231	0	0



	<i>Price per oz.</i>	<i>Total Price</i>	
		£	s. d.
A WILLIAM III TWO-HANDLED CUP AND COVER, $8\frac{1}{2}$ in. high. 1695. 28 oz. 17 dwt.	280s.	403	18 0
A SET OF THREE WILLIAM III CYLINDRICAL CASTORS, $7\frac{1}{2}$ and 6 in. high. <i>By Christopher Canner.</i> 1693. 19 oz. 11 dwt.	300s.	293	15 0
A WILLIAM III TANKARD AND COVER. <i>By A. Roode.</i> 1698. 29 oz. 14 dwt.	205s.	304	8 6

### *Eighteenth Century*

#### QUEEN ANNE, 1702-1713

TEN QUEEN ANNE RAT-TAILED DESSERT SPOONS with shield-top handles. <i>By Thomas Sadler.</i> 1704. 12 oz. 11 dwt.	210s.	131	15 6
THREE QUEEN ANNE PLAIN VASE-SHAPED CASTORS, 8 and 7 in. high. <i>By C. Adams.</i> 1708. 21 oz.	150s.	157	10 0
A QUEEN ANNE MONTEITH, $12\frac{1}{4}$ in. diam. <i>By William Lakin.</i> 1707. 66 oz. 13 dwt.	105s.	349	18 3
A QUEEN ANNE PLAIN TANKARD. <i>By Jonah Clifton.</i> 1705. 28 oz.	110s.	154	0 0
A QUEEN ANNE LARGE SAUCEPAN. <i>By Seth Lofthouse.</i> 1708. 38 oz. 10 dwt.	130s.	250	5 0
A QUEEN ANNE SILVER-GILT ROSEWATER EWER, $9\frac{1}{2}$ in. high. <i>By Pierre Platel.</i> 1709. 36 oz. 2 dwt.	92s.	166	1 2
A QUEEN ANNE MONTEITH, $11\frac{1}{2}$ in. diam. 1709. 58 oz.	120s.	348	0 0
A QUEEN ANNE CHOCOLATE POT. <i>By Pierre Platel.</i> 1705. 22 oz. 12 dwt.	450s.	508	10 0

#### GEORGE I, 1714-1726

A PAIR OF GEORGE I TABLE CANDLE-STICKS, with baluster stems and hexagonal plinths. <i>By Matthew Madden.</i> 1714. 30 oz. 13 dwt.	60s.	91	19 0
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	<i>Price per oz.</i>	<i>Total Price</i>
A GEORGE I SMALL CHOCOLATE POT, 5½ in. high. <i>By Thomas Shermer.</i> 1718. 5 oz. 10 dwt.	67os.	£ 184 s. 5 d. 0
A GEORGE I PLAIN PUNCH BOWL, 9 in. diam. <i>By Thomas Partis of Newcastle.</i> 1725. 27 oz. 6 dwt.	145s.	197 18 6
A GEORGE I TEA KETTLE, of compressed spherical shape. <i>By Paul Lamerie.</i> 1723. 53 oz. 5 dwt.	108s.	287 11 0
A TOILET MIRROR, with shaped top in silver frame, 21½ in. high and 18 in. wide. <i>Early 18th century.</i>		141 15 0

GEORGE II, 1727-1760

A GEORGE II TEAPOT, of compressed spherical shape. <i>By Père Pilleau.</i> 1738. 13 oz. 10 dwt.	150s.	101 5 0
A PAIR OF GEORGE II OVAL MEAT DISHES, 21½ in. wide. 1749. 138 oz. 18 dwt.	27s.	187 10 4
FOUR GEORGE II TABLE CANDLESTICKS, with baluster stems. 1749. 100 oz. 10 dwt.	27s.	135 13 6
A GEORGE II PLAIN INKSTAND. <i>By Paul Lamerie.</i> 1734. 25 oz. 8 dwt.	82s.	104 2 9
A PAIR OF GEORGE II PLAIN DOUBLE SAUCEBOATS. <i>By Thomas Farrer.</i> 1733. 33 oz. 2 dwt.	195s.	322 14 6
A GEORGE II TWO-HANDLED CUP AND COVER, 12 in. high. <i>By John Lesage.</i> 1732. 79 oz. 15 dwt.	80s.	319 0 0
A GEORGE II CIRCULAR BOWL, with fluted and scalloped sides on round foot. <i>By David Willaume.</i> 1728. 15 oz. 14 dwt.	175s.	137 7 6
A GEORGE II CIRCULAR DISH, 8¼ in. diam. <i>By David Willaume.</i> 1728. 15 oz. 11 dwt.	165s.	128 5 9

	<i>Price per oz.</i>	<i>Total Price</i>
A GEORGE II OVAL SOUP TUREEN AND COVER. <i>By Peter Archambo. 1744. 150 oz. 5 dw.</i>	18s. 6d.	£ 139 s. 19 d. 7
A PAIR OF GEORGE II CIRCULAR MEAT DISHES, 14½ in. diam. <i>By George Wickes. 1741. 93 oz.</i>	46s.	213 18 0
A PAIR OF GEORGE II CIRCULAR MEAT DISHES, 18 in. diam. <i>By George Wickes. 1741. 153 oz. 8 dw.</i>	43s.	329 16 2
FORTY-TWO GEORGE II DINNER PLATES, with shaped gadrooned borders. <i>By George Wickes. 1741. 781 oz.</i>	21s. 6d.	839 11 6
A GEORGE II CUP AND COVER, 11½ in. high. <i>By Paul Lamerie. 1732. 52 oz. 15 dw.</i>	160s.	422 0 0
A PAIR OF GEORGE II OVAL SOUP TUREENS AND COVERS. <i>By F. Kandler. Circa 1750. 230 oz. 12 dw.</i>	20s.	230 12 0
A SET OF FOUR GEORGE II TABLE CANDLESTICKS. <i>By David Willaume. 1742. 96 oz. 3 dw.</i>	46s.	221 12 0
A GEORGE II CIRCULAR STAND. <i>By Paul Lamerie. 1732 and 1734. 22 oz. 15 dw.</i>	250s.	284 7 6
A SET OF FOUR GEORGE II TABLE CANDLESTICKS. <i>By Paul Lamerie. 1728 and 1729. 54 oz. 14 dw.</i>	125s.	341 17 6

#### GEORGE III—WILLIAM IV, 1760-1836

A DINNER SERVICE, consisting of ninety-four pieces. <i>By F. Kandler. 1752-1770. 2255 oz.</i>	33s.	3720 15 0
A DINNER SERVICE, consisting of eighty-nine pieces. <i>By James Shruder, A. Le Sage, and Dan Piers. 1750-1771. 2017 oz.</i>	37s. 6d.	3781 17 6
THREE OVAL MEAT DISHES. 1766. 161 oz. 10 dw.	16s. 3d.	131 4 4

	<i>Price per oz.</i>	<i>Total Price</i>		
		£	s.	d.
AN OVAL TEA TRAY. 28½ in. long. Circa 1778. 180 oz.		231	0	0
A TEA SERVICE, consisting of a teapot, sugar basin, cream jug, and coffee pot. 1819. 144 oz. 10 dwt.	28s.	202	6	0
EIGHT CIRCULAR SILVER-GILT SALT CELLARS (1807 and 1832), and EIGHT SALT SPOONS. 109 oz. 7 dwt.	28s.	153	15	10
A PAIR OF SALVERS, with shaped gadrooned borders on scroll feet, 12½ in. diam. 1766. 61 oz.	34s.	103	14	0
A SET OF FOUR ENTREE DISHES. 1824 and 1830. 661 oz.	12s.	396	12	0
FOUR OBLONG ENTREE DISHES AND COVERS. 1811. 237 oz. 10 dwt.	20s.	237	10	0
TWENTY-FOUR DINNER PLATES, with the Royal Arms. By Thomas Heming. 1775. 414 oz.	31s.	641	14	0
A TEA AND COFFEE SERVICE consisting of a teapot, sugar basin, and cream jug (1815); a coffee pot (1816); and a tea kettle and tray. 289 oz. 10 dwt.	10s.	151	19	9
A CHANDELIER, 19th century. 1903 oz. 10 dwt.	5s. 8d.	539	6	6

*Eighteenth Century Irish Silver*

EIGHT OBLONG ENTREE DISHES AND FOUR COVERS ( <i>Dublin</i> , 1811); and FOUR SAUCE TUREENS <i>en suite</i> ( <i>Dublin</i> , 1811). 540 oz. 15 dwt.	20s.	540	15	0
FOUR TABLE CANDLESTICKS with baluster stems. <i>Dublin</i> , 1730. 45 oz. 3 dwt.	50s.	112	7	6
AN IRISH PLAIN JUG AND COVER with moulded borders and short spout. <i>Dublin</i> , 1717. 36 oz. 5 dwt.	62s.	112	7	6
AN IRISH PLAIN CIRCULAR BOWL, engraved with a coat of arms, 6¾ in. diam. By <i>Joseph Walker</i> . <i>Dublin</i> , 1717. 13 oz. 3 dwt.	210s.	138	1	6

	<i>Price per oz.</i>	<i>Total Price</i>		
AN IRISH LARGE PLAIN CUP, 11 in. high, 9 in. diam. By Thomas Williamson. Dublin, 1733. 79 oz. 15 dwt.	64s.	£	s.	d.
		255	4	0

#### FOREIGN SILVER

A PAIR OF DUTCH TABLE CANDLESTICKS, 5½ in. high. 1689.		105	0	0
A GERMAN BEAKER, 8 in. high. Late Sixteenth Century. 17 oz. 18 dwt.		215	5	0
A GERMAN SILVER-GILT CUP, 9½ in. high. Nuremberg, Sixteenth Century. 19 oz.		199	10	0



OBJECTS OF VERTU,  
MINIATURES, IVORIES,  
AND ENGRAVINGS



# OBJECTS OF VERTU, MINIA- TURES, IVORIES, AND ENGRAVINGS

By A. C. R. CARTER

TO the old frequenters of Christie's, the name of C. H. T. Hawkins comes as a spurring memory of a series of multiform sales, proving that the late collector knew no bounds in his voracious zeal to amass every type and example of rarity and beauty. I remember well that, after £200,000 had been obtained for portions of his collections, consisting chiefly of exquisite knick-knacks and gew-gaws among which Louis snuff-boxes were in shoals, more *boîtes* were found in every kind of bedroom-receptacle and hiding-place, in little brown paper parcels, and were sold on June 5-6, 1905, for over £12,000; and, two years later, a further batch of trifles brought nearly £7,000. When, therefore, last season more Hawkins objects of vertu followed an £85,000 sale of Hawkins jewels and unset stones (mentioned under the jewel section), collectors were again agog. This time the total reached £23,849 and, as many people nowadays will not be able to recall this wonderful sequence of Hawkins dispersals, the following list should be of value as a record:

1904		
March 22-25.	Snuff-boxes, etc., first portion	£54,020
May 10-17.	Snuff-boxes, etc., second portion	£77,572
June 21-30.	Snuff-boxes, etc., third portion	£41,904
March 26-28.	Pictures and drawings	£8,151
March 29.	Books and engravings	£3,358

<b>1905</b>		
April 17.	Engravings, etc.	£2,978
May 29, 31, and June 1.	Unset precious stones	£16,059
June 5 and 6.	Snuff-boxes, etc.	£12,504
<b>1907</b>		
June 11.	Snuff-boxes, etc.	£6,902
<b>1927</b>		
March 1-3 and March 7-8.	Japanese objects of art	£11,954
<b>1928</b>		
March 21-26.	Jewels, etc.	£84,891
March 27-30.	Objects of vertu, etc.	£23,849

As these sales have brought £344,142 at Christie's, the strength of the Hawkins legend will be apparent and, as one learns that there are still more treasures left, the above list should be useful for reference. The highest sum ever paid at auction for a snuff-box, £6,400, was given by the present Sir Joseph Duveen when he beat the formidable host of British and foreign competitors in the struggle on March 24, 1904, for the gold oblong *boîte* with flower subjects by Hamelin, 1758, and he will vividly recall the scene at Christie's on May 13 following, when George Salting nearly fainted with excitement as Sir Joseph made the winning bid of £2,750 for the Holbein miniature in gouache of Frances Howard. To show the variety of these Hawkins treasures, there was a beautiful Greek bronze relief of Venus and Anchises which was very properly bought for the British Museum at £2,250. As for the snuff-boxes, besides the Hamelin trophy, thirty-seven others topped £500.

In the 1928 sale the maximum price was 1,250 guineas, paid by Mr. Nyburg for a Brichard *boîte* enamelled with scenes after Teniers, and he gave also 800 guineas for a box with plaques after Boucher. Among many dainty trifles was a *bonbonnière* at 420 guineas (Ben Simon), and an English circular gold box with a miniature of George IV went for 330 guineas; another of tortoise-

shell with a portrait of this King, 200 guineas; and a locket containing another portrait miniature of the same, by Henry Bone, R.A., 240 guineas.

But the real miniature feast was on June 13, 1928, the day set apart at Christie's for commemorating Rose Day, and here it should be stated that the ten bouquet auctions since 1919 have yielded over £14,000; the sales in the rooms where Capt. Charles Agnew and Mr. Terence McKenna offered roses in 1928 bringing the rose-maximum, £2,187. The Edwards-Heathcote set of miniatures and enamels, which attracted buyers from all parts of the world, was famous for its association with James II, who had taken the set with him when he fled to the French Court in 1688. He apparently gave these Royal miniatures to Louis XIV, and, after the Revolution, they were acquired by the 2nd Earl Spencer who, in return for services rendered, presented them to James Edwards, the bibliographer. At his death the set was offered at Christie's on July 15, 1820, and reached 250 guineas; the price, seven years later, being only 140 guineas. But there was a different tale in 1928, the ten totalling 6,465 guineas. Mr. Harry Seal, the well-known private collector, who has bought extensively in the miniature market for some time past, paid 1,100 guineas for Isaac Oliver's *Henry Prince of Wales* and 950 guineas for Peter Oliver's *Lady Arabella Stuart*. Mr. Edward Smith, the veteran sale-clerk at Christie's, acting for a lady collector, expended as much as 2,460 guineas for four comprising Nicholas Hilliard's *Mary Queen of Scots*, 1,000 guineas, and his miniature of *Queen Elizabeth*, 840 guineas; Peter Oliver's *Queen of Bohemia*, 820 guineas, and his *Duke of Simmern*, 800 guineas. Not belonging to this James II set was a Nicholas Hilliard, *Anne of Denmark*, which, in 1827, had fetched only £2 5s.—but Mr. Seal had to give 500 guineas for it.

Just after these miniatures were sold, the market was tempted with an extraordinarily beautiful Louis Quinze snuff-box, given to the Pompadour in 1758, and enamelled with a Boucher subject



of Venus and Vulcan with attendant sprites. It belonged to the widow of the Russian collector, M. Zoubaroff, and the last bid for it was 3,200 guineas. The gifted patience of seventeenth-century miniaturists and the infinite skill of Louis craftsmen in fashioning and decorating these lavish personal ornaments can surely be matched by the delicacy of touch which the earlier carvers of ivory made to represent objects of devotion. Not since the John Edward Taylor sale in 1912 (preceded by the Carmichael shrines and plaques in 1902) have there been such beautiful specimens as those which Mr. Walter Burns sent to Christie's for sale on July 5. M. Bacri of Paris, who is always on the *qui vive* for great ivory carvings, won at 2,150 guineas a Byzantine eleventh-twelfth century triptych of the Crucifixion, incised with the names in Greek of the figures represented, and Mr. Drey gave 1,400 guineas for a Rhenish eleventh-century plaque of the Virgin and Child beneath a canopy supported by slender spiral columns of ivory. It amused me when some frugal continental bidder began the contest for this at only 20 guineas and others helped him to play ostrich. But they did not play about when the triptych was offered, as the bidding began at the previous winning price, 1,400 guineas. Such sale incidents dwell in the memory. A third Burns ivory, a French fourteenth-century group of the Virgin and Child, obviously wearing the traces of some touches of paint, brought 880 guineas (Brimo).

Note may be made here of some of the chief engravings, the principal mezzotint being a first state of Reynolds's *Georgiana, Duchess of Devonshire* by Valentine Green, which realized 480 guineas (Colnaghi) on February 20. Among French coloured engravings were *Le Lever* by and after Regnault, and *Le Bain* by Regnault after Baudouin, which realized 360 guineas (Oppenheim), and among the etchings was Whistler's *Mr. Mann* (Henry Newnham Davies) fetching 195 guineas (Colnaghi) on May 7.

Lastly, in the collection of Mr. A. H. Palmer of Vancouver,

British Columbia, was a unique example of the soft metal engraving by the mystic, William Blake, of his *Death's Door*. When this appeared in a Monday sale, February 20, there was a very keen auction contest, and Mr. Frank Sabin had to pay as much as 520 guineas for this exceptional prize.

## SNUFF-BOXES

*Sale, December 7th 1927, Lot 68*

### A LOUIS XV SHELL-SHAPED GOLD BOX

The surface incised with a scale-pattern filled in with black enamel. The cover, side, and base overlaid with sprays of flowers in white and coloured diamonds, turquoise, and other stones, and the border of the rim finely chased with flowers on a ground of matted gold.

£1,650

Purchased by E. Wertheimer, Esq.



*Sale, March 27th 1928, Lot 310*

A LOUIS XV OBLONG GOLD SNUFF-BOX

Enamelled *en plein* with domestic scenes after Teniers, and sprays of roses and other flowers on a polished gold ground, chased with scrollwork round the borders, bearing the mark of Eloi Brichard, Paris, 1757.

1,250 guineas.

Purchased by S. H. Ryburg, Esq., of the Antique Art  
Galleries, Ltd.

*Sale, March 27th 1928, Lot 177*

A LOUIS XV OBLONG GOLD SNUFF-BOX

Finely chased with sprays of flowers, in scroll borders on a matted ground, and the lid enamelled *en plein* with roses and tulips on a marble table.

400 guineas.

Purchased by Jf. Turner, Esq.





*Sale, March 27th 1928, Lot 43*

AN OLD ENGLISH GOLD SNUFF-BOX

With blue and enamel ground chased with cupids, laurel, and drapery festoons, and small sprays of flowers in vari-coloured gold, the cover, sides, and base decorated with oval panels painted with nymphs and cupids in grisaille on mauve ground. *London hall-mark 1772.*

*310 guineas.*

Purchased by Messrs. Mallett & Son, of Bath.

*Sale, March 27th 1928, Lot 332*

AN OLD ENGLISH OVAL GOLD SNUFF-BOX

Enamelled dark blue, and the borders engraved with scrollwork, the lid set with a miniature of Maria Eleanore, wife of the 3rd Earl of Clarendon and daughter of Admiral the Hon. John Forbes, wearing décolleté white dress, with powdered hair bound with a string of pearls. By R. Cosway, R.A.

The box bears the London hall-mark for 1799.

*260 guineas.*

Purchased by Mrs. Morgan, 14 Grosvenor Place.



*Sale, July 18th 1928, Lot 31*

A WATCH

By Bockels, with silver dial engraved "OLIVER CROMWELL, 1648," with single hand, in oval silver case, the border pierced with a band of arabesques, in shagreen case.

Said to have belonged to Oliver Cromwell.

Mentioned and described in *Old Clocks and Watches and their Makers*, by F. J. Britten, 1899, p. 378.

From the Roskell and Evan Roberts Collections.

195 guineas.

Purchased by E. Wertheimer, Esq.



## MINIATURES

*Sale, June 13th 1928, Lot 45*

### QUEEN ELIZABETH

By Nicholas Hilliard. The Queen is viewed three-quarter face turned to her right; she wears a black dress embroidered with white, and large embroidered ruff; her hair curled and set with jewels, with black and white cap at the back; on her left breast she wears a locket enamelled black, and with yellow ribbon loop; round her neck a jet necklace with pearl drop, and a pearl rope; painted on ultramarine background.

In Van der Dort's catalogue of *Pictures and Works of Art*, belonging to King Charles I at Whitehall Palace, on p. 42 is the following description of this miniature: "No. 31, done upon the wrong light, being Queen Elizabeth, upon an oval card, in a laced ruff, in a black dressing and habit, very richly adorned with gold and pearls, and a *picture box* hanging at her right breast. Done by the old Hilliard, bought by the King of the Young Hilliard."

*Note.*—All Van der Dort's rights and lefts are reversed.

Purchased by E. H. Smith, Esq., for a private lady. 820 guineas.





*Sale, June 13th 1928, Lot 46*

MARY, QUEEN OF SCOTS

By Nicholas Hilliard. The Queen is viewed three-quarter face turned to her right; she wears a black dress with puffed white yoke, embroidered ruff, and white embroidered cap; round her neck a jet necklace with her monogram in the centre, and another designed as the Crown of Thorns with an enamelled gold crucifix attached; painted on ultramarine background.

Purchased by E. H. Smith, Esq., for a private lady. 1,000 guineas.



*Sale, June 13th 1928, Lot 49*

HENRY, PRINCE OF WALES

By Isaac Oliver—*signed with monogram.*

The Prince is viewed nearly full face slightly turned to his left; he wears a suit of steel armour richly damascened with arabesques in gold, Ribbon of the Garter, and embroidered white ruff, his wavy hair combed back from the forehead; painted on a red curtain background.

**1,100 guineas.**

**Purchased by Harry Seal, Esq.**



*Sale, June 13th 1928, Lot 50*

LOUIS PHILIPPE, DUKE OF SIMMERN (DUX SIMERENSIS)

Brother to Frederick V, Elector Palatine, afterwards King of Bohemia, by Peter Oliver—*signed with monogram.*

He is represented three-quarter face turned to his left, wearing a black embroidered doublet and white ruff with embroidered edge, his dark wavy hair combed back from the forehead; painted on ultramarine background.

800 guineas.

Purchased by E. H. Smith, Esq., for a private lady.

*Sale, June 13th 1928, Lot 52*

LADY ARABELLA STUART

By Peter Oliver—*signed with monogram.*

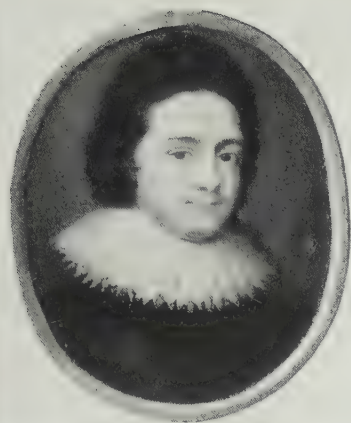
She is viewed nearly full-face, her head slightly turned to the left; she wears a décolleté dress embroidered in red, blue, and gold, and with lace edging, with a red cloak over her left shoulder; round her neck is a three-row pearl necklace, and in her ears pearl and gold ear-rings, her waving brown hair falling over her shoulders; painted on ultramarine background.

Lady Arabella Stuart was the daughter of Charles Earl of Lennox, and Elizabeth, daughter of Sir William Cavendish. She married secretly William Seymour, afterwards Marquis of Hertford, for which she was imprisoned at Lambeth and in the Tower, where she died September 27th 1615, and was buried in Westminster Abbey.

950 guineas.

Purchased by Harry Seal, Esq.





*Sale, June 13th 1928, Lot 48*

HENRY, PRINCE OF WALES

By Isaac Oliver.

The companion portrait of the elder son of James I, shows the Prince half length wearing a suit of steel armour richly damascened with gold, with crimson velvet lining to the gorget and shoulder-pieces, and a lawn collar with embroidered edge; in his left ear is a crescent-shaped ear-ring, his fair wavy hair combed back from the forehead; painted on ultramarine background.

360 guineas.

Purchased by Harry Seal, Esq.

*Sale, June 13th 1928, Lot 51*

ELIZABETH, QUEEN OF BOHEMIA

By Peter Oliver—*signed with monogram.*

The Queen is viewed nearly full face, slightly turned to her right; she wears a décolleté black bodice embroidered with gold, and with red flower-shaped rosettes in the centre of her breast and on her shoulders; round her neck is a large white ruff with embroidered edge, and a gauze fichu over her shoulders, her hair brushed back from her forehead, and with pearl ear-rings; painted on ultramarine background.

820 guineas.

Purchased by E. H. Smith, Esq., for a private lady.



*Sale, July 5th 1928, Lot 139*

AN IVORY PANEL

The centre plaque of a triptych, with arched top carved with the Crucifixion, with the Virgin and Saint John at the foot of the Cross and two angels above. The background incised with the names in Greek.  $7\frac{3}{4}$  in. high,  $4\frac{1}{4}$  in. wide. Byzantine, 11th-12th century.

Exhibited at the Burlington Fine Arts Club, 1923, No. 54, and illustrated in the Catalogue, plate xvi.

In the introduction to the Catalogue Mr. Eric Maclagan writes: "After the IXth century begins the golden age of purely Byzantine ivory carvings. The reliefs produced at this time—most probably in Constantinople itself—have never in their own way been surpassed, and the marvellous Crucifix (No. 54) ranks among the finest of them."

*2,150 guineas.*

Purchased by Messieurs Bacri Frères.



*Sale, July 5th 1928, Lot 138*

AN IVORY PLAQUE

Carved with the Virgin and Child standing beneath a canopy supported by slender spiral columns.  $6\frac{3}{4}$  in. high, 4 in. wide. Rhenish, eleventh century.

1,400 guineas.

Purchased by A. S. Drey, Esq.





APPENDIX OF NOTABLE PRICES OBTAINED FOR  
OBJECTS OF VERTU, MINIATURES, AND IVORIES

A TWO-HANDLED BOWL AND COVER of green jasper, elaborately mounted with gold cagework chased with Chinese figures and flowers in scroll borders.

105 *guineas*.

A MINIATURE ENAMEL PORTRAIT OF GEORGE IV wearing uniform and decorations. By Henry Bone, R.A. In locket with border of fine diamonds.

240 *guineas*.

A MINIATURE ENAMEL PORTRAIT OF JOSEPH BUONAPARTE, King of Westphalia, wearing uniform and decorations, with his wife in pink dress. Signed Constantin.

190 *guineas*.

A MINIATURE ENAMEL PORTRAIT OF A LADY wearing blue and white dress, in diamond frame.

130 *guineas*.

A LOUIS XV OVAL GOLD SNUFF-BOX enamelled with chain pattern in white and green ground, and set with enamel plaques painted with domestic scenes. Bearing the mark of Julien Alaterre, Paris, 1773.

270 *guineas*.

A LOUIS XV OBLONG GOLD SNUFF-BOX, engraved with shells and scrollwork, on a dark blue enamel ground, the cover, sides, and base set with enamel plaques painted with Boucher subjects.

800 *guineas*.

A DIRECTOIRE GOLD TABLET CASE formed as a book, enamelled dark blue, and set with pearls, the sides set with oval enamels painted with nymphs and cupids.

110 *guineas*.

A SWISS OVAL GOLD SNUFF-BOX, the lid richly set with diamonds in a foliage design on crimson ground.

145 *guineas*.

A LOUIS XV OBLONG SNUFF-BOX of green jasper mounted with seeded gold border.

125 guineas.

A LOUIS XVI CIRCULAR GOLD SNUFF-BOX with chased foliage borders, bearing the mark of J. J. Prevost, Paris, 1774.

195 guineas.

A LOUIS XV OVAL GOLD SNUFF-BOX finely chased with cupids and festoons of flowers partly on a background of blue enamel, the lid and base set with enamel plaques painted with Greuze subjects. Bearing the mark of Julien Alaterre, Paris, 1768.

330 guineas.

A SWISS OVAL GOLD SNUFF-BOX with green enamel panels, the lid engraved with a Turkish monogram and studded with diamonds.

205 guineas.

A LOUIS XVI OVAL GOLD SNUFF-BOX chased with laurel leaf festoons, the cover, sides, and base enamelled with classical figures and cupids in grisaille on striped blue background, and with marbled bright green borders.

350 guineas.

AN EMPIRE OVAL GOLD SNUFF-BOX with blue diaper-pattern ground, the lid enamelled with Venus and Adonis in a border of pearls.

160 guineas.

A LOUIS XV OVAL GOLD SNUFF-BOX engraved with foliage and trophies on blue enamel panels in imitation of lapis lazuli, the lid set with an enamel plaque painted with lovers before Cupid's altar. Bearing the mark of Julien Alaterre, Paris, 1770.

230 guineas.

A LOUIS XV OBLONG GOLD SNUFF-BOX with panels of striped dark green enamel and gold borders, the cover, etc., set with enamel plaques painted with fruit.

150 guineas.

A LOUIS XV SMALL OVAL GOLD SNUFF-BOX enamelled *en plein* with Boucher subjects, and chased with scrollwork round the borders. Bearing the mark of Eloi Brichard, Paris, 1761.

270 guineas.

A LOUIS XV SHUTTLE-SHAPED GOLD SNUFF-BOX enamelled with rosettes in grisaille, the cover set with a plaque of moss agate in a border of diamonds, and the base enamelled with cupids on clouds in grisaille on blue ground. Bearing the mark of J. J. Prevost, Paris, 1764.

*155 guineas.*

A LOUIS XV OVAL GOLD SNUFF-BOX enamelled with panels of river scenes in mauve and foliage in translucent colours round the borders. Bearing the mark of Julien Alaterre, Paris, 1773.

*165 guineas.*

AN ENGLISH CIRCULAR TORTOISESHELL SNUFF-BOX lined with gold, and the lid set with a portrait of George IV in profile.

*200 guineas.*

A LOUIS XV OVAL GOLD SNUFF-BOX with engine-turned panels, the borders enamelled with flower sprays in pink and white on green ground, the lid set with an oval plaque. Bearing the mark of J. J. Prevost.

*135 guineas.*

A LOUIS XVI OVAL GOLD SNUFF-BOX chased with trophies in vari-coloured gold and enamelled with panels of classical subjects.

*160 guineas.*

A SHELL-SHAPED BONBONNIERE formed of plaques of emerald mounted in seeded gold borders set with diamonds.

*420 guineas.*

A LOUIS XVI WATCH, by Romilly à Paris, in gold and painted case.

*110 guineas.*

A LOUIS XV OCTAGONAL GOLD SNUFF-BOX overlaid with plaques of mother-o'-pearl and malachite in gold borders chased with foliage. Bearing the mark of Julien Alaterre, Paris, 1771.

*245 guineas.*

AN ENGLISH CIRCULAR GOLD SNUFF-BOX with engine-turned panels, the lid set with an enamel portrait of George IV wearing uniform and decorations. London hall-mark 1824.

*330 guineas.*

A LOUIS XVI OCTAGONAL GOLD SNUFF-BOX, the borders decorated with blue stripes and green foliage, and with gold panels chased with Boucher subjects. Bearing the mark of J. B. Fouache, Paris, 1776.

160 guineas.

A SMALL GERMAN CABINET OF architectural design overlaid with plaques of tortoiseshell with folding doors enclosing numerous drawers with green ivory borders and chased metal-gilt mounts. Bearing the Augsburg hall-mark. 36 in. high by 22 in. wide. Late seventeenth century.

From Lord Rothschild's Collection.

145 guineas.

AN ALARM WATCH by David Ramsay, with single hand and gilt dial engraved with arabesque foliage in parcel gilt pierced and engraved case. The plate engraved "David Ramsay me fecit." Said to have belonged to James I.

From the Evan Roberts Collection.

120 guineas.

## IVORIES

A PAIR OF IVORY FIGURES OF NYMPHS, emblematic of Night and Morning, 24 in. high.

270 guineas.

AN IVORY MODEL OF A THREE-MASTED SHIP, 15 in. high.

54 guineas.

AN IVORY DIPTYCH carved with the Virgin and Child.

88 guineas.

A PAIR OF IVORY CANDLESTICKS with vase-shaped nozzles, 20 in. high.

95 guineas.

MEZZOTINTS, COLOURED  
PRINTS, AND ETCHINGS

*Sale, February 20th 1928, Lot 100*

RUSTIC SYMPATHY AND RUSTIC BENEVOLENCE

After F. Wheatley, R.A., by G. Keating.

*A pair of coloured prints.*

*280 guineas.*

**Purchased by Jfrank Sabin, Esq.**





THE SHEPHERDESS



RURAL BENEVOLENCE

*Sale, May 7th 1928, Lot 97*

THE GRAND LEICESTERSHIRE STEEPLECHASE

After H. Alken, by C. Bentley.

*A set of eight coloured plates.*

130 guineas.

Purchased by Frank Sabin, Esq.





APPENDIX OF NOTABLE PRICES OBTAINED FOR  
MEZZOTINTS AND COLOURED PRINTS

THE BATTLE BETWEEN THE "SHANNON" AND THE "CHESA-  
PEAKE" ON JUNE 1ST, 1813, after J. C. Schetky, by L. Haghe,  
designed by Capt. R. N. King, R.N. *A set of four.*

100 guineas.

THE MONTHS: January, February, May, June, August, September,  
October, November, after W. Hamilton, R.A., by F. Bartolozzi, R.A.,  
and W. N. Gardiner. *Eight of the set of twelve (printed in colours).*

190 guineas.

TWO SCRAP BOOKS OF FRANCES BROWNE, containing numerous  
prints, drawings, and poetry.

240 guineas.

THE COUNTESS OF OXFORD, after J. Hoppner, R.A., by S. W.  
Reynolds. *(Printed in colours.)*

155 guineas.

THE APPOINTMENT, GETTING AWAY, IN FULL CRY, AND  
THE DEATH, after H. Alken, by F. C. Lewis and others. *A set of  
four (printed in colours).*

70 guineas.

ENGRAVINGS, ETC.

GEORGIANA, DUCHESS OF DEVONSHIRE, after Sir J. Reynolds,  
P.R.A., by Valentine Green, A.R.A. *First state, etched letters.*

480 guineas.

THE SPORTSMAN'S RETURN, after G. Morland, by William Ward,  
A.R.A. *(Printed in colours.)*

175 guineas.

THE SOLDIER'S FAREWELL AND THE SOLDIER'S RETURN,  
after G. Morland, by George Graham. *A pair (printed in colours).*

68 guineas.



RUSTIC BENEVOLENCE AND RUSTIC SYMPATHY, after F. Wheatley, R.A., by G. Keating. *A pair (printed in colours).*  
280 guineas.

INNOCENCE ALARM'D, after G. Morland, by R. Smith, Jun. (*Printed in colours.*)  
240 guineas.

GILES, THE FARMER'S BOY, after G. Morland, by W. Ward, A.R.A. (*Printed in colours.*)  
195 guineas.

SUMMER'S EVENING AND WINTER'S MORNING, after C. Cranmer, by W. Barnard. *A pair (printed in colours).*  
63 guineas.

ROBERT BURNS, after Alexander Nasmyth, by S. Cousins, R.A. *First state.*  
80 guineas.

L'AMANT ECOUTE, after J. B. Huet, by Louis Marin Bonnet. (*Printed in colours.*)  
78 guineas.

LE LEVER, by and after N. F. Regnault, and LE BAIN, after P. A. Baudouin, by the same. *A pair (printed in colours).*  
360 guineas.

PORTRAITS OF THE WINNING HORSES OF THE GREAT ST. LEGER AT DONCASTER from the year 1815 to the year 1824 inclusive, a series of ten aquatints after J. F. Herring, Sen., by T. Sutherland.  
275 guineas.

GRAND LEICESTERSHIRE STEEPLECHASE ON MARCH 12TH 1829, after H. Alken, by C. Bentley. *A set of eight (printed in colours).*  
130 guineas.

THE COMMENCEMENT OF THE ACTION BETWEEN THE "SHANNON" AND THE "CHESAPEAKE," JUNE 1ST 1813, after J. T. Lee, by J. Jeakes. (*Printed in colours.*)  
125 guineas.

LIVERPOOL GRAND STEEPLECHASE, after F. C. Turner, by J. Harris. *A set of four (printed in colours).*  
65 guineas.



THE ELEPHANT AND CASTLE ON THE BRIGHTON ROAD,  
after J. Pollard, by T. Fielding, and THE LAST JOURNEY ON  
THE ROAD, after L. Agasse, by C. Rosenberg. *Two. (Printed in  
colours.)*

195 guineas.

THE DAUGHTERS OF SIR THOMAS FRANKLAND, after J.  
Hoppner, R.A., by W. Ward, A.R.A. *Fourth state.*

75 guineas.

LADY MILD MAY AND CHILD, after J. Hoppner, R.A., by W. Say,  
and MRS. MICHAEL ANGELO TAYLOR AS MIRANDA, after  
the same, by W. Ward, A.R.A. *Two.*

78 guineas.

THE ROYAL MAIL COACH, by and after J. Pollard, and THE MAIL  
COACH IN A FLOOD, after the same by F. Rosenberg. *Two.  
(Printed in colours.)*

110 guineas.

CROSSING THE BROOK, after H. Thomson, by W. Say. *(Printed  
in colours.)*

215 guineas.

THE STORY OF LOETITIA, after G. Morland, by J. R. Smith. *A set  
of six (printed in colours).*

150 guineas.

## ORIGINAL ETCHINGS

JOHN KNOX'S HOUSE (R. 368), by Sir D. Y. Cameron, R.A.

50 guineas.

THE DEMOLITION OF ST. JAMES'S HALL, EXTERIOR, 1907  
(C.D. 207), by Muirhead Bone.

90 guineas.

A STUDY FOR LIBERTY'S CLOCK (C.D. 206), by Muirhead Bone.

80 guineas.

THE RIALTO (W. 181), by J. M. Whistler.

125 guineas.

A LANDSCAPE WITH A MAN SKETCHING (B. 219), by Rembrandt.

110 guineas.

A LARGE LANDSCAPE WITH A COTTAGE AND A HAY BARN  
(B. 225), by Rembrandt.

100 guineas.

THE LONELY TOWER (219). *Working Proof No. 3*, by Sam Palmer.

52 guineas.

THE MORNING OF LIFE (209), by Sam Palmer.

36 guineas.

THE BELLMAN (from "Il Penseroso") (211). *Working proof No. 1*, by  
Sam Palmer.

44 guineas.

THE BELLMAN (212). *Working proof No. 2*, by Sam Palmer.

44 guineas.

THE BELLMAN (213). *Working proof No. 3*, by Sam Palmer.

30 guineas.

THE EARLY PLOUGHMAN (198). *Working proof No. 4*, by Sam Palmer.

60 guineas.

OPENING THE FOLD (224). *Second state*, by Sam Palmer.

40 guineas.

CHRISTMAS (173). *Second state*, by Sam Palmer.

36 guineas.

THE RISING MOON (186), by Sam Palmer.

40 guineas.

DEATH'S DOOR, a soft metal engraving, by William Blake. *This  
print is not to be found in any known collection, either public or private.*

520 guineas.

HARFLEUR (R. 356), by Sir D. Y. Cameron, R.A.

80 guineas.

CRAIGEVAR (R. 402), by Sir D. Y. Cameron, R.A.

110 guineas.

MR. MANN (HENRY NEWNHAM DAVIS) (W. 58), by J. M. Whistler.

195 guineas.

BATTERSEA (DAWN) (W. 125), by J. M. Whistler. *Second state.*

48 guineas.

PORCELAIN AND POTTERY,  
OBJECTS OF ART, CLOCKS,  
ARMOUR, AND BRONZES



# POTTERY, PORCELAIN, OBJECTS OF ART, CLOCKS, ARMOUR, AND BRONZES

BY A. C. R. CARTER

IT is convenient here to state that on rare occasions the firm of Christie's goes into the country to conduct a sale on the spot. The most historic instance was the Stowe sale in 1848, which is of especial interest in the history of the house as it caused Thomas Hoade Woods to be "discovered" at the time as a very bright young lad who seemed to know more about the collections than anybody there. In 1848 Woods was only nineteen, having joined Christie's as a junior clerk at the age of seventeen in April 1846. Diligent, alert, and studious, he was soon marked out for promotion, and the excellent work which he did in helping to prepare the catalogue of this Stowe sale, lasting thirty-six days, brought him into prominence. According to the only scrap of autobiography which "Old Woods" left—and gave to me—his first appearance in Christie's rostrum was in April 1854 at the age of twenty-five. Five years later he became a partner and his name was first added to the style of the firm on November 1, 1859. He retired as senior partner, Michaelmas 1903, after "fifty-seven years' work," and died at the age of seventy-six on March 26, 1906. Another instance of a local sale was in 1919 when, after the second

Hamilton Palace sale at Christie's totalling over £200,000, Mr. W. B. Anderson went to Hamilton and conducted a sale of the "remaining contents" bringing over £32,000, in which a Charles II oak balustrade reached 4,800 guineas. Similarly, in November 1925, Christie's conducted a local sale of the Bourke possessions at Wootton Hall, totalling nearly £12,000; the Bourke sporting pictures shortly afterwards bringing over £16,000 at King Street when Mr. Fred Banks bought for Lord Woolavington two sets of fox-hunting scenes by J. F. Herring, senior, at 7,000 guineas. In this connexion, mention should not be omitted of the remarkable sales at Elsenham in 1915 of Sir Walter Gilbey's collections, which could not be removed to Christie's on account of the exigencies of the war.

As the Holford country seat at Westonbirt was sold after the 1927 sale of Italian pictures, it became necessary to clear it entirely. In October 1927, therefore, Mr. Anderson and Mr. Gordon Hannen went to Gloucestershire for the purpose, and in the course of five days fulfilled their mission, the total being £11,379 for every sort of artistic or useful utensil even unto three deal tables and two refrigerators at the end. A pair of decorative Jacobean embroidered curtains, 12 by 7½ feet, realized 560 guineas, and a Chinese green jade bowl 110 guineas.

In the first 1927-8 sale at King Street, on November 15, a pair of Chelsea figures of a cock and hen fetched 310 guineas (Amor), and, a week later, a Chinese vase and cover in the hard-stone of rose quartz brought 205 guineas (Blairman); a grey and brown jade Ming bowl realizing 210 guineas (Spink). Next, the Royds Brocklebank majolica on November 23, including a Hispano-Mauro dish at 330 guineas (Brimo), a Deruta dish for 300 guineas (Durlacher), and a pair of Chinese famille-verte dishes at 280 guineas (Mallett), with another famille-verte vase bringing 440 guineas on December 8 (Frank Partridge) seemed to presage a busy porcelain and pottery season, but the subsequent



events did not carry out this promise. On February 23 a famille-verte Kang-He vase was bought for Mr. A. de Pinna at 350 guineas, and in the Howe sale two Chinese figures of cranes fetched 480 guineas (Pawsey & Payne), and on other occasions Chinese examples brought over 300 guineas.

With regard to objects of art, several French examples were offered on December 8, including a pair of Louis Seize bronze candelabra with figures after Falconet of Cupid and Psyche, which brought 290 guineas, and in the Burns sale another pair reached 300 guineas. Several fine French clocks also appeared, a Louis Seize example with two cassolles fetching 820 guineas on May 10, given by Mr. J. Rochelle Thomas, and the Leverton Harris Louis Seize clock with a figure of Venus drawing a chariot brought 400 guineas (Huggins). The Régence clock by F. Berthoud in the Burns dispersal reached 520 guineas, and on June 13 one by the maker Filon, with decoration by Dubuisson, made 440 guineas (Dubois). Arms and armour, too, were not so numerous; a French sixteenth-century horse chanfron with a figure of the winged Victory bringing 780 guineas (Duveen) in the Orford sale, in which collection was a bronze candlestick with a figure of a female satyr, School of Riccio, 320 guineas (Frank Partridge).

*Sale, May 8th 1928, Lot 104*

A WORCESTER TEAPOT AND COVER

Painted with Watteau figures by Donaldson, in colours on white ground.

185 guineas.

Purchased by Messrs. Albert Amor.



*Sale, December 8th 1927, Lot 49*

A CHINESE CYLINDRICAL FAMILLE VERTE VASE

Enamelled with equestrian warriors in a mountain pass, with stippled pattern band round the shoulder.

*462 guineas.*

Purchased by Frank Partridge, Esq.



*Sale, November 22nd 1927, Lot 40*

A CHINESE BOWL AND COVER

Formed as two cylinders, carved with a mythical bird and dragon.  
9½ in. high.

*290 guineas.*

Purchased Anon.





*Sale, November 22nd 1927, Lot 89*

A WHITE JADE VASE AND COVER

Of octagonal shape, carved with characters and emblems in low relief, and with Phœnix and loose ring handles. Wood stand.  $13\frac{1}{2}$  in. high.

**210 guineas.**

**Purchased Anon.**



*Sale, November 23rd 1928, Lot 21*

A PAIR OF PHARMACY JARS

Painted with horizontal bands of vine foliage in copper lustre and blue.  
11 in. high.

*290 guineas.*

Purchased by Monsieur Brimo de Laroussilhe.



*Sale, June 13th 1928, Lot 37*

AN ITALIAN BRONZE CANDLESTICK

Designed as a figure of a female Satyr holding a vase-shaped nozzle above her head, and with a figure of an infant Satyr at her side, on triangular plinth with scroll border, a conch shell at one corner to form an ink-vase, and three claw feet. 9 in. high. Paduan (School of Riccio), early sixteenth century.

A bronze of very similar model, but without the shell on the corner of the plinth, is in the Kaiser Friedrich Museum, Berlin, and illustrated in *Italian Bronze Statuettes of the Renaissance*, by W. Bode, vol. i, plate xlv.

Purchased by Frank Partridge, Esq.

320 guineas.





*Sale, June 20th 1928, Lot 124a*

A SEVENTEENTH-CENTURY HIGHLAND FLINT-LOCK  
PISTOL

The stock of steel with silver embellishment, engraved with mottoes: "MEMENTO MORI" surmounting a human skull and cross bones and a coffin, and surrounding the crest of a thistle: "WHA DARE MEDDLE WI ME."

Made by Thomas Caddell, dated 1678.

*210 guineas.*

**Purchased by Messrs. Jenson & Sons.**



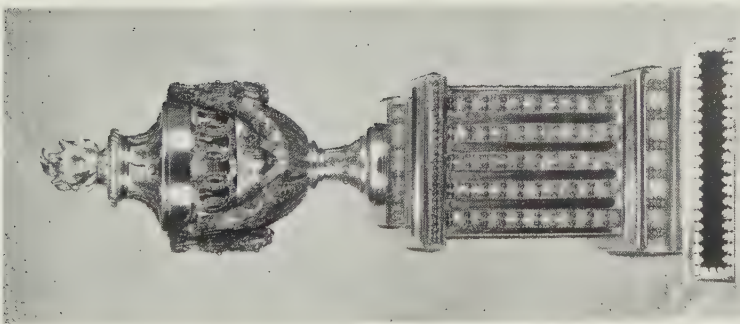
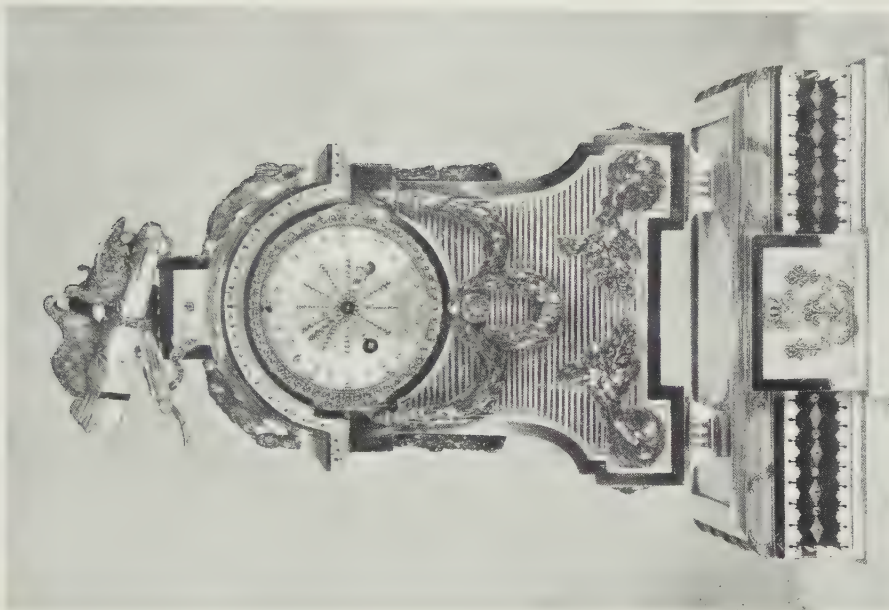
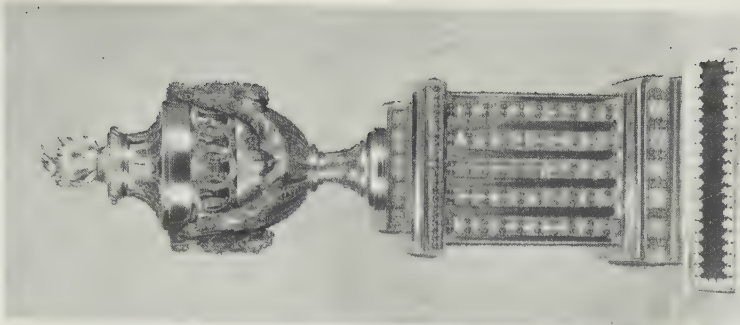
*Sale, May 10th 1928, Lot 72*

A LOUIS XVI CLOCK

In ormolu case chased with laurel festoons, partly enamelled green and set with garnets, the dial and numerals set with garnets and marquises, and with an amatory trophy at the top with two doves studded with marquises, the base set with the crowned initial L and fleur-de-lys—19½ in. high; and a pair of vase-shaped cassolettes, *en suite*—16½ in. high.

820 guineas.

Purchased by J. Rochelle Thomas, Esq.



*Sale, June 7th 1928, Lot 52*

A LOUIS XVI CLOCK

In ormolu case, chased as a chariot driven by Venus and drawn by doves, with figure of Cupid at the side, the base finely chased with a frieze of amorini, and pierced with foliage and strapwork.

Height, 15 in.

The movement is signed: *Imbert Lainé, Paris*, at the back.

Formerly in the Collection of Count Dayqueivef, near Toulouse.

The model is after Falconet and very rare.

400 guineas.

Purchased by E. M. Hodgkins, Esq.





# APPENDIX OF NOTABLE PRICES OBTAINED FOR PORCELAIN, POTTERY, AND OBJECTS OF ART

## ENGLISH PORCELAIN

- A PAIR OF BOW FIGURES OF A LADY AND GENTLEMAN,  
*10½ in. high.*  
55 guineas.
- A PAIR OF CHELSEA FIGURES OF A COCK AND HEN, *6½ and  
7 in. high.*  
310 guineas.
- A PAIR OF BOW FIGURES OF A SHEPHERD AND SHEPHERDESS  
with a lamb and dog, *11 in. high.*  
95 guineas.
- A WORCESTER PORCELAIN SUGAR BASIN AND COVER.  
52 guineas.
- A CHELSEA GROUP OF A HARLEQUIN AND GIRL DANCING.  
88 guineas.
- TWO TOBY FILPOT JUGS, by Ralph Wood, *10 in. high.*  
62 guineas.
- A PAIR OF BRISTOL FIGURES OF A GIRL HOLDING A DEAD  
BIRD AND A SPORTSMAN WITH DOG AND GUN, *6¾ in. high.*  
56 guineas.
- A SPODE DESSERT SERVICE, consisting of 2 sugar tureens, covers,  
and stands, an oval centre dish, 12 shaped dishes, and 24 plates.  
110 guineas.
- A WORCESTER DESSERT SERVICE, consisting of 11 shaped dishes  
and 24 plates, with an oblong dessert basket.  
110 guineas.
- A WORCESTER PORCELAIN CYLINDRICAL MUG, transfer  
printed with a portrait of General Wolfe, *3½ in. high.*  
50 guineas.

A WORCESTER PORCELAIN TEAPOT AND COVER painted with Watteau figures by Donaldson on white ground.

185 guineas.

A WORCESTER PORCELAIN CREAM-JUG, COVER, AND BOWL.

130 guineas.

TWO WORCESTER PORCELAIN TEACUPS AND SAUCERS.

84 guineas.

A COALPORT SEVRES-PATTERN DESSERT SERVICE: 1 pair ice pails, 3 sugar tureens, 13 tazze, 3 circular dishes, 9 oval dishes, 19 plates.

200 guineas.

### CONTINENTAL PORCELAIN AND POTTERY

A PAIR OF FULDA FIGURES, A GIRL CARRYING A BASKET AND A BOY CARRYING A SACK,  $5\frac{1}{2}$  in. high.

100 guineas.

A PAIR OF DRESDEN FIGURES OF A CHINESE LADY AND GENTLEMAN, 12 in. high.

50 guineas.

FOUR FULDA FIGURES OF CHILDREN, emblematic of the Seasons,  $6\frac{1}{2}$  in. high.

90 guineas.

A PAIR OF BERLIN FIGURES OF A BOY AND GIRL,  $8\frac{1}{2}$  in. high.

58 guineas.

A ZURICH TEA SERVICE painted with Chinese figures, consisting of a teapot and cover, a coffee jug, a cream jug and cover, a canister and cover, a sucrier and cover, a bowl, a dish, 2 trembleuse cups and saucers, and 6 teacups and saucers.

125 guineas.

A FRENCH FAIENCE SERVICE painted with flowers.

300 guineas.

A PAIR OF DELFT GOURD-SHAPED BOTTLES painted with flowers, 11 in. high.

135 guineas.

- A HISPANO-MAURO DISH painted with heraldic lion, 19 *in. diam.*  
145 guineas.
- A HISPANO-MAURO DISH painted with the arms of Leon, 18 *in. diam.*  
330 guineas.
- A HISPANO-MAURO DISH with high gadrooned boss in the centre.  
80 guineas.
- A PAIR OF HISPANO-MAURO PHARMACY JARS, 11 *in. high.*  
350 guineas.
- A PAIR OF HISPANO-MAURO PHARMACY JARS, 12 *in. high.*  
290 guineas.
- AN ITALIAN MAJOLICA DERUTA DISH painted with a profile  
portrait of a lady, 16½ *in. diam.*  
300 guineas.
- A DERUTA DISH, with slightly raised centre, 13½ *in. diam.*  
75 guineas.
- A CAFFAGIOLO TWO-HANDLED VASE, 14½ *in. high.*  
120 guineas.
- A DERUTA TWO-HANDLED VASE, 9 *in. high.*  
115 guineas.
- A FAENZA TAZZA, painted with a full-face portrait of a lady, 9½ *in. high.*  
From the Heseltine Collection.  
220 guineas.

## ORIENTAL PORCELAIN

- A PAIR OF CHINESE VASES (AND ONE STAND), modelled with  
bamboo, 8½ *in. high.*  
275 guineas.
- A CHINESE HEXAGONAL TEAPOT AND COVER. *Ming.*  
48 guineas.
- AN OVIFORM VASE AND PAIR OF BEAKERS, 10½ and 9½ *in. diameter.*  
*Kang He.*  
200 guineas

A CHINESE FAMILLE-VERTE SQUARE VASE enamelled with flowering plants, trees, birds, and butterflies, 19 in. high. *Kang He.*

350 guineas.

A FIGURE OF A CRANE enamelled in famille rose, 13½ in. high. *Kien Lung.*

80 guineas.

A PAIR OF FAMILLE-VERTE DISHES, 14¼ in. diam. *Kang He.*

280 guineas.

A BARREL-SHAPED GARDEN SEAT, 16 in. high. *Ming.*

170 guineas.

A PAIR OF FAMILLE-VERTE VASES, 19½ in. high. *Kang He.*

120 guineas.

A PAIR OF POWDERED-BLUE VASES, with small panels of river scenes on the shoulders, 17 in. high.

240 guineas.

A CHINESE CYLINDRICAL FAMILLE-VERTE VASE, 29 in. high. *Kang He.*

450 guineas.

A PAIR OF CHINESE OBLONG PERFUME BOXES, 14 in. long. *Kang He.*

85 guineas.

THREE CHINESE VASES AND COVERS, AND A PAIR OF BEAKERS, 15 and 16 in. high. *Ming.*

110 guineas.

A CHINESE DISH enamelled with a coat of arms and flowers in famille verte, 16½ in. diam. *Kang He.*

66 guineas.

A PAIR OF FAMILLE-VERTE DISHES enamelled with Hō-Hō birds.

52 guineas.

A SET OF FOUR BOTTLES of Chinese enamelled porcelain, with spherical bodies and slender necks.

220 guineas.

THREE NANKIN VASES AND COVERS AND FOUR BEAKERS  
painted with garden scenes.

160 guineas.

A CHINESE DINNER SERVICE, consisting of:

4 soup tureens and covers	2 leaf-shaped dishes
3 sauce tureens, covers, and stands	3 salt cellars
4 sauce boats and stands	91 dinner plates
1 salad bowl	25 soup plates
8 sauce dishes	26 small plates
31 meat dishes	

580 guineas.

### JADE AND CRYSTAL, ETC.

A GREEN JADE VASE AND COVER carved with branches and birds  
in relief, 9 *in.* *high.*

340 guineas.

A PAIR OF VASES AND COVERS of dark green jade, carved with  
garden scenes.

320 guineas.

A PAIR OF FIGURES OF EAGLES carved in dark green jade, 13 *in.* *high.*

130 guineas.

A CHINESE GREEN JADE KORO AND COVER carved with foliage  
and strapwork.

80 guineas.

A BLOCK OF DARK GREEN JADE carved on both sides with figures,  
6½ *in.* *high* by 8½ *in.* *wide.*

100 guineas.

A CHINESE BOWL AND COVER of dark green jade, 6 *in.* *high.*

190 guineas.

A LARGE VASE AND COVER of rose quartz, 17½ *in.* *high.*

205 guineas.

A WHITE JADE VASE AND COVER, 13¼ *in.* *high.*

200 guineas.



- A PALE GREEN JADE VASE, 9 *in.* *high.*  
165 *guineas.*
- A WHITE JADE GROUP OF A WARRIOR AND HORSE, 8 *in.* *high.*  
140 *guineas.*
- A BOWL of grey and brown jade,  $6\frac{3}{4}$  *in.* *diam.* *Ming.*  
210 *guineas.*
- AN OBLONG VASE of dark green jade,  $9\frac{1}{2}$  *in.* *high.*  
140 *guineas.*
- A CHINESE DARK GREEN JADE KORO carved with masks and emblems,  $8\frac{1}{2}$  *in.* *high.*  
160 *guineas.*
- A PALE GREEN JADE BOWL, with carved mouth and triple-ring handles,  $9\frac{1}{2}$  *in.* *wide.*  
105 *guineas.*
- A CHINESE FLAT-SHAPED VASE AND COVER of emerald-green jade,  $6\frac{1}{2}$  *in.* *high.*  
80 *guineas.*
- A PAIR OF TABLE-SCREENS formed of upright plaques of white jade, carved with Hō-Hō birds.  
300 *guineas.*
- A ROCK-CRYSTAL VASE AND COVER of hexagon shape, 11 *in.* *high.*  
125 *guineas.*
- A PAIR OF RED AMBER VASES of square shape,  $11\frac{1}{2}$  *in.* *high.*  
80 *guineas.*
- A FRENCH FAIENCE SERVICE, painted with flowers.  
300 *guineas.*

## OBJECTS OF ART

- A PAIR OF JAMES I GAUNTLETS, the cuffs richly embroidered.  
160 *guineas.*
- A BRONZE FIGURE OF EVE,  $9\frac{1}{2}$  *in.* *high.* Sixteenth century.  
90 *guineas.*

- THE MAN WITH THE BROKEN NOSE, a bronze by A. Rodin,  
16½ *in. high.*  
125 guineas.
- A PAIR OF WATERFORD CUT-GLASS WALL LIGHTS with  
chased metal-gilt mounts.  
145 guineas.
- A SPANISH PROCESSIONAL CROSS of silver and gilt-metal, 33 *in.*  
*high.*  
180 guineas.
- A STONE STATUETTE OF THE VIRGIN AND CHILD, 41 *in. high.*  
French, fifteenth century.  
90 guineas.
- A RONDEL carved with Virgin and Child, 34 *in. diam.* Italian,  
sixteenth century.  
140 guineas.
- A PAIR OF LIMOGES ENAMEL OVAL PLAQUES painted with  
Venus and Jupiter.  
150 guineas.
- A LIMOGES ENAMEL PLAQUE painted with a group of acrobats in  
grisaille, probably by Leonard Limousin, 17 by 11½ *in.*  
260 guineas.
- AN OLD ENGLISH BRACKET CLOCK, by Charles Blanchard,  
London, with brass dial chased with scrollwork, in Chippendale  
mahogany pedestal-shaped case with pierced fretwork panels, 14 *in.*  
*high.*  
190 guineas.

DECORATIVE FURNITURE,  
TAPESTRY, CARPETS,  
AND RUGS

# FURNITURE, TAPESTRY, CARPETS, AND RUGS

BY A. C. R. CARTER

**A**LTHOUGH I am only in advanced middle age, some people regard me as the Methuselah of Christie's, but even if it is true that, in 1882, I had then been living in London for a few weeks before the great Hamilton Palace sale in that year, I unfortunately did not go to Christie's, and I doubt whether there are many habitués to-day who attended that remarkable series of events. It would be very interesting if a census could be taken of the survivors, and perhaps Mr. Terence McKenna, who had the privilege of being in the rostrum on Rose Day, when Mr. Moss Harris made the heroic bid of 10,100 guineas for Earl Howe's Queen Anne console table, mirror, and pair of torchères, might be induced to collect their names. Certain it is that any such could never have foreseen that English furniture would, one day, be considered as valuable as the prizes of Louis craftsmanship. Those who saw a pair of Gouthière pieces realize 9,000 guineas each in 1882 could not have imagined that any English furniture in the world would ever be worth so much. The proof of this lies in the fact that no English furniture was sent from Hamilton Palace in 1882, but when such was dispatched in the second Hamilton sale, 1919, two Chippendale writing tables made 1,750 guineas; a Queen Anne suite 1,600 guineas; and a William Kent table

620 guineas. In this vein, consider what would have been the valuations in 1882 of the 1919 52,000 guineas Romney *Misses Beckford*; of the same painter's 1,600 guineas *William Beckford*; or of the 9,000 guineas Raeburn *William, Duke of Hamilton*. The Howe furniture sent from Penn House contained other notable pieces, such as a beautifully shaped serpentine Chippendale mahogany commode (in which the designer had adopted a Louis form) which realized 2,500 guineas (Kent Gallery), and Mr. Frank Partridge gave 1,200 guineas for half a dozen elaborately carved Chippendale chairs; a Chippendale mahogany side-table bringing 460 guineas (Mallett), and two pairs of Queen Anne mirrors 840 guineas between them (Frank Partridge).

As the total of this Rose Day sale of furniture and miniatures was £47,000, it will be gathered that there were other fine things in English period furniture. Thus among the Earl of Orford's furniture, for many years at the Walpole seat, Mannington Hall, Norfolk, were twelve Queen Anne chairs covered with woolwork, 1,400 guineas, and a set of six with leather seats stamped with portraits of William III and his Queen, 780 guineas, both bought by the Kent Gallery. An Orford curio was a Chippendale mahogany dressing-table fitted with silver boxes of French and English design, for which Mr. Lionel Crichton gave 600 guineas. The day's sale also included the late Lady Trevelyan's five William and Mary chairs sent from Stratford-on-Avon, 820 guineas (Mallett) and six Charles II walnut chairs with two arm-chairs, for many years at Aston Hall, Birmingham, for which Mr. Frank Partridge paid 1,150 guineas. A few days before Rose Day, the exceptionally fine collection formed by that beneficent lover of art, the late Right Hon. F. Leverton Harris, brought the designs of Thomas Sheraton into great prominence. A very graceful cabinet, with the added historic association of having belonged to Nelson's Emma when she lived at Naples (and was bought there) excited very keen bidding and realized as much as 3,000 guineas. It was

afterwards disclosed that Mrs. Leverton Harris, inspired by the example of her husband's munificent acts, had determined to present this cabinet, accompanied by a dressing-table and a writing-table costing 700 guineas at the sale, to the National Gallery of Victoria. This is, indeed, a gift of imagination, because these charming pieces of English furniture will become an admirable object-lesson in a form of art that should surely grow in appreciation in the Dominions. The Leverton Harris Queen Anne furniture was a fitting precursor to the Howe examples already described, and Mr. Frank Partridge bought six chairs for 1,650 guineas and a very delightful red lacquer cabinet decorated with Chinese landscapes in gold and silver at 1,950 guineas. The set of a dozen Chippendale chairs with two arm-chairs brought 750 guineas, and the Sheraton satinwood commode, formerly at Camilla Lacey, realized 500 guineas (Mallett), who gave 700 guineas for a Chippendale winged bookcase on July 5 when, too, a single chair covered with red velvet brought 360 guineas. Up to the end of the season various Queen Anne chairs tempted bidders, the walnut arm-chair, in which Dr. Johnson used to reign and fulminate, realizing 560 guineas on July 12, when also a Queen Anne settee fetched 700 guineas (Mallett). The growing appreciation of needlework covers was evinced on April 26 when Mr. Moss Harris gave 480 guineas for four chairs of the Charles II period, and earlier, on December 8, 1927, a Sheraton marqueterie commode and a cabinet brought 780 guineas and 850 guineas (Pawsey & Payne), and Mr. Moss Harris gave 860 guineas for a Chippendale mahogany cabinet.

If, for the time being, English furniture has turned the tables on French, it does not follow that beautiful Louis pieces are not coveted, but the plethora of English furniture was in striking relief to the comparatively small array of the French. The chief piece was a Louis Seize marqueterie secrétaire in the Burns sale, bringing 1,450 guineas (Mallett) when a tiny oblong parqueterie table,



18½ inches wide, fetched 800 guineas. In the Leverton Harris collection was a Louis Quinze marqueterie cabinet at 680 guineas (Huggins) and a Louis Seize commode by Garnier reached 650 guineas (Dubois). A Louis Quinze oblong table, 29 inches wide, made 700 guineas (Huggins), and among several tapestry or needlework suites was one covered with Louis XV needlework, on July 5, 950 guineas (Ben Simon); the suite with Aubusson tapestry covers realizing 750 guineas (Dubois) on June 13. On several occasions notable tapestry panels were offered. On May 10 Mr. Roffe gave 2,100 guineas for three Flemish panels, early eighteenth century, with subjects of children disporting, and also 1,150 guineas for a single Flemish panel of a Roman battle scene. In the Leverton Harris sale Aubusson tapestries were keenly contested, and a new set of professional collectors, with the title of International Art Galleries, bought Lord Glenarthur's four pastoral panels on June 13 as well as two sporting panels at 2,000 guineas.

It was on this day also that this company paid as much as 2,000 guineas for the mere fragment of a sixteenth-century Ispahan carpet, and 800 guineas for a Chinese rug. As it turned out, these successes foreshadowed a much greater triumph on July 5 when the world-famous Persian carpet of the sixteenth-century Safidian dynasty, traditionally stated to have been eventually presented by Peter the Great to Leopold I of Austria, was bought by a representative of the company for 22,000 guineas, thereby exceeding the £21,000 given in the Gary sale, New York, by Sir Joseph Duveen for an Ispahan garden-carpet which, in turn, had beaten the 13,000 guineas given by him for two prayer-rugs in the Marchioness of Graham's sale at Christie's in 1919. According to an auction *on dit*, even this huge sum of 22,000 guineas might have been increased if an international financier had not died just before the sale. Perhaps, however, as Mercutio remarked: "'Tis enough : 'Twill serve!'"

## DECORATIVE FURNITURE

*Sale, May 3rd 1928, Lot 119*

### A WILLIAM III WALNUT ARM-CHAIR

With high back carved with rosettes, foliage, and scrollwork, with scroll arms carved with foliage, scroll legs, and X-shaped stretcher, the seat covered with Flemish tapestry.

*275 guineas.*

Purchased by J. Rochelle Thomas, Esq.



*Sale, June 13th 1928, Lot 43*

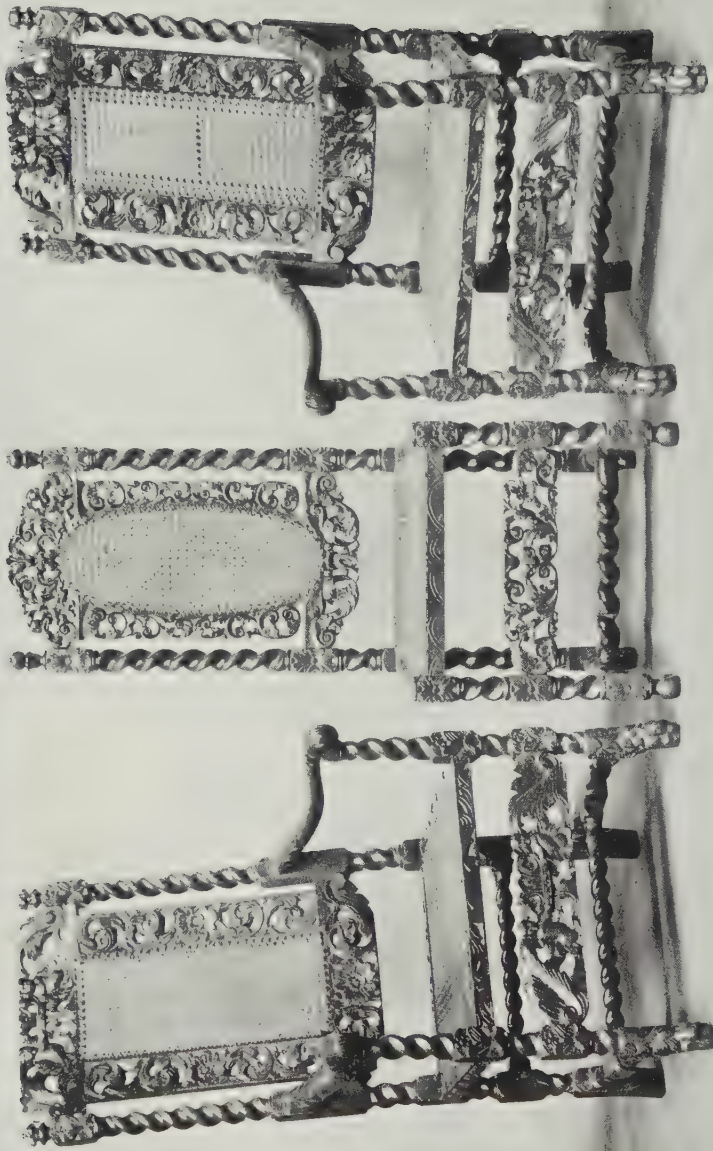
SIX CHARLES II WALNUT CHAIRS AND TWO ARM-CHAIRS

The chairs carved with scroll foliage, with canework seats and oval panels of canework in the backs, the arm-chairs carved with scroll foliage and with Amorini supporting crowns, with canework seats and panels in the backs.

The chairs have for many generations belonged to the present owner's family, and were originally at Aston Hall, Birmingham.

1,150 guineas.

Purchased by Jfrank Partridge, Esq.



*Sale, June 13th 1928, Lot 35*

A QUEEN ANNE CONSOLE-TABLE, MIRROR, AND PAIR OF  
TORCHERES

The table, of walnut wood, the top mounted with silvered metal plaques embossed and chased with formal flowers and scroll foliage, and with a frieze of silvered metal similarly chased with flowers and introducing vases and arabesques; on cabriole legs carved with rosettes and trelliswork and acanthus leaves, and terminating in club feet carved with foliage, the stretcher X-shaped and carved with foliage and an acorn.

45 in. wide.

The mirror, with shaped top, similarly mounted with plaques of silvered metal embossed and chased with flowers.

6 ft. 2 in. high, 4 ft. 4 in. wide.

The pair of walnut torchères, with inverted pear-shaped stems and vase-shaped tops, carved with a similar design of rosettes, trelliswork, and foliage to the table, and the tops mounted with silvered metal plaques and borders repoussé with foliage.

4 ft. 4 in. high.

10,100 guineas.

Purchased by Messrs. M. Harris & Sons.





*Sale, January 26th 1928, Lot 88*

A QUEEN ANNE WALNUT CARD-TABLE

With shaped top, on cabriole legs carved with shells and rosettes, and ball-and-claw feet.

33 in. wide.

*220 guineas.*

Purchased by S. B. Le Roy-Lewis, Esq.



*Sale, June 7th 1928, Lot 111*

SIX QUEEN ANNE MARQUETERIE CHAIRS

With shaped backs inlaid with vases of flowers and scrollwork, on walnut ground, and with small panels of similar marqueterie in front of the seats, on cabriole legs, with slipper-shaped feet.

1,650 guineas.

Purchased by Frank Partridge, Esq.



*Sale, June 13th 1928, Lot 42*

TWELVE QUEEN ANNE WALNUT CHAIRS

With shaped centres to the backs, on cabriole legs and club feet, the seats covered with woolwork with a bold design of flowers and foliage in colours.

**1,400 guineas.**

**Purchased by the Kent Gallery.**





*Sale, June 13th 1928, Lot 40*

SIX QUEEN ANNE WALNUT CHAIRS

With backs of scroll outline, carved at the top with a shell, on cabriole legs carved with shells, and with a shell in the centre of the seat, on ball-and-claw feet, the seats covered with leather stamped and gilt with portraits of King William III and Queen Mary.

*780 guineas.*

Purchased by the Kent Gallery.



*Sale, June 28th 1928, Lot 81*

SIX QUEEN ANNE WALNUT CHAIRS

With pierced vase-shaped centres to the backs, slightly carved with foliage, and scroll tops, on cabriole legs carved with foliage and club feet, the front border of the seats gadrooned.

*560 guineas.*

**Purchased by C. Angell, Esq., of Bath.**



*Sale, July 12th 1928, Lot 86*

A QUEEN ANNE WALNUT ARM-CHAIR

Of X-shape, with scroll legs and stretcher, the seat and spoon back stuffed and covered with brown leather.

*The chair once belonged to Dr. Johnson.*

560 guineas.

Purchased by J. A. Lewis, Esq.





*Sale, June 7th 1928, Lot 115*

QUEEN ANNE RED LACQUER CABINET

With folding doors at the top mounted with panels of bevelled looking-glass, and enclosing drawers and a cupboard, with sloping centre forming secretary, and five drawers below, the whole decorated with Chinese landscapes in gold and silver on red ground.

39 in. wide.

1,950 guineas.

Purchased by Frank Partridge, Esq.



*Sale, June 13th 1928, Lot 25*

SIX CHIPPENDALE MAHOGANY CHAIRS

The backs elaborately carved with scroll foliage and shells, and with interlaced centres, the side supports and legs carved with latticework, and with fretwork corner-brackets.

*1,120 guineas.*

Purchased by Frank Partridge, Esq.



*Sale, June 13th 1928, Lot 30*

A CHIPPENDALE MAHOGANY COMMODE

Of serpentine shape, with three drawers, the border of the top gadrooned and the angles and lower part carved with foliage and scrollwork, mounted with ormolu handles and escutcheons chased with foliage, in the French taste.

42 in. wide.

**2,500 guineas.**

**Purchased by the Kent Gallery.**





*Sale, January 26th 1928, Lot 24*

A PAIR OF CHIPPENDALE MAHOGANY CARD TABLES

With carved rosette and ribbon borders and gadrooning round the lower edge, on cabriole legs carved with scroll foliage, and ball-and-claw feet.

3 ft. wide.

*380 guineas.*

Purchased by J. Rochelle Thomas, Esq.



*Sale, June 28th 1928, Lot 86*

A CHIPPENDALE MAHOGANY WINGED BOOKCASE

With glazed doors at the top, a slide in the centre, and cupboards below, the pediment and base carved with foliage rosettes and ribbons.

8 ft. wide.

*780 guineas.*

Purchased by Messrs. Camerons.



*Sale, July 5th 1928, Lot 144*

A LOUIS XVI MARQUETERIE SECRETAIRE

With cylinder front enclosing writing slide, pigeon-holes, and drawers, three small drawers below. The cylinder front and ends inlaid with scenes in the garden of a château in various woods, with figures and statuary partly in ivory and mother-o'-pearl, in the manner of David de Luneville; the borders inlaid with arabesques and the panels of the drawers with musical trophies; mounted with narrow ormolu beadings, and surmounted by a white marble slab with ormolu gallery.

50 in. wide.

*Probably by Georges Jansen, M.E.*

1,450 guineas.

Purchased by Messrs. Mallett & Son, of Bath.





# TAPESTRIES, CARPETS, AND RUGS

*Sale, July 5th 1928, Lot 146*

## THE EMPEROR'S CARPET

A Persian carpet, made in a Court Factory of the Safidian dynasty, probably in the time of Shah Tahmasp, 1524-1576.

The carpet is finely woven with an arabesque design terminating in large formal rosette-like blossoms, while introduced among the stems of the foliage are birds, animals in combat, mythical beasts, lions, antelopes, etc., the whole executed in colours on a rich ruby ground: the border consists of a similar arabesque design with the scrollwork terminating in animals' heads, in colours on a dark green ground, and with a narrow outer edge of ruby. Dividing the centre of the carpet from the border is a narrow yellow and blue band enclosing poetical inscriptions.

The warp and weft are of silk and the pile of wool, dyed in twenty-one colours.

25 ft. long, 10 ft. 8 in. wide.

The carpet is traditionally said to have been a present from Peter the Great of Russia to Leopold I of Austria about 1698.

It remained in the possession of the Habsburg Family until the Austrian Revolution in 1921, when with other art treasures it passed to the Austrian State Museum (Museum für Kunst und Industrie), Vienna, where it remained until 1925, and then, with the consent of the Reparations Committee, it was purchased by the present owners.

For full description and history of the carpet see *The Emperor's Carpet*, by A. F. Kendrick, A. Upham Pope, and W. G. Thomson.

Illustrated in colours in *Oriental Carpets, Vienna*.

**Purchased by the International Art Galleries.**

**22,000 guineas.**



*Sale, June 13th 1928, Lot 61*

A FRAGMENT OF AN ISPAHAN CARPET

Finely woven with a design under Chinese influence of formal lotus flowers, and interlaced strapwork in colours, and gold and silver thread on ruby ground, with a border on two sides woven with a similar design, on light blue ground.

8 ft. 6 in. by 4 ft. 8 in.

Late sixteenth century.

*2,000 guineas.*

**Purchased by the International Art Galleries.**





*Westonbirt Sale, October 17th 1927, Lot 211*

A PAIR OF JACOBAN EMBROIDERED CURTAINS

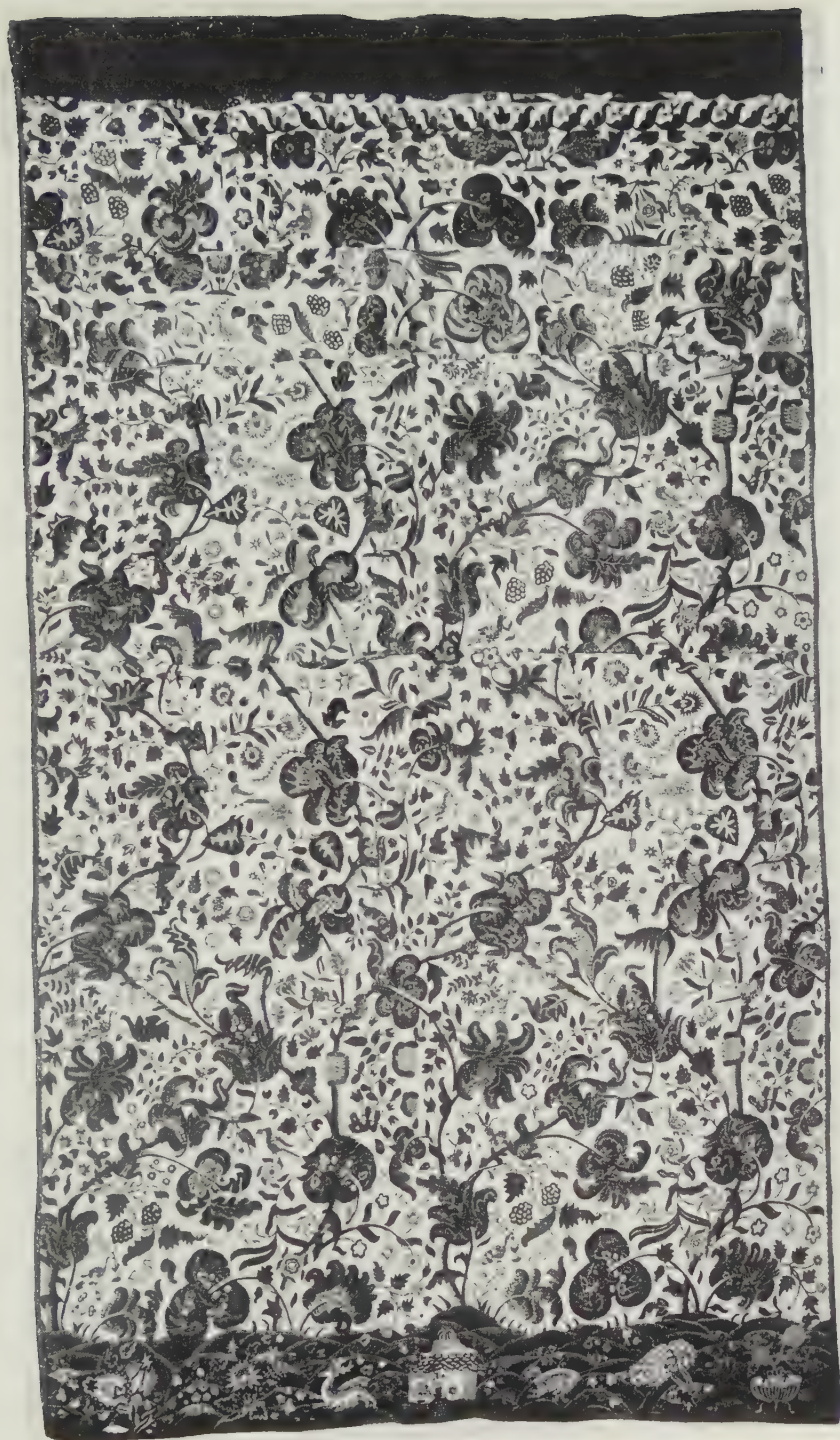
Worked with flowering trees, birds, and animals.

12 ft high by 7 ft. 6 in. wide.

*560 guineas.*

Purchased by J. Rochelle Thomas, Esq.





*Sale, May 10th 1928, Lot 138*

THREE PANELS OF FLEMISH TAPESTRY

Women with nude children sporting in the gardens of a château, with fountains in the background, the borders woven with flowers and arabesques in colours on buff ground, early eighteenth century, comprising: An oblong panel, 10 ft. 2 in. high, 16 ft. 4 in. wide; another 10 ft. 2 in. high, 15 ft. wide; another 10 ft. 2 in. high, 13 ft. 7 in. wide.

**2,100 guineas.**

**Purchased by the Vigo Art Galleries.**





*Sale, June 7th 1928, Lot 44*

A PANEL OF FLEMISH TAPESTRY

Woven with a Roman battle scene, in wide border woven with emblematic figures, vases of flowers and fruit, with small medallion views. Bearing weaver's signature.

12 ft. high, 17 ft. 6 in. wide.

Sixteenth century.

1,150 guineas.

Purchased by the Vigo Art Galleries.



*Sale, June 13th 1928, Lot 65*

FOUR PANELS OF AUBUSSON TAPESTRY

Woven with pastoral scenes with peasants and cattle in extensive landscapes, with cottages and ruined buildings, signed M.R.D., comprising: Two panels, 7 ft. 3 in. high, 6 ft. 9 in. wide; two ditto, 7 ft. 3 in. high, 6 ft. 7 in. wide

2,800 guineas.

Purchased by the International Art Galleries.







WILLIAM D. KELLY







## APPENDIX TO NOTABLE FURNITURE AND TAPESTRY PRICES

### ENGLISH FURNITURE

A QUEEN ANNE WALNUT CABINET, with arched top, enclosed by folding doors, mounted with panels of bevelled looking-glass, sloping centre forming secretary, and four drawers below, 38 *in. wide*.

680 guineas.

A CHIPPENDALE MAHOGANY OBLONG STOOL on cabriole legs carved with foliage and ball-and-claw feet, 24 *in. wide*.

170 guineas.

A HEPPLEWHITE MAHOGANY SOFA with shaped back and carved gadrooned border on cabriole legs carved with foliage, 7 *ft. wide*.

270 guineas.

A PAIR OF QUEEN ANNE WALNUT STOOLS on cabriole legs and club feet, 21 *in. wide*.

160 guineas.

A PAIR OF QUEEN ANNE MIRRORS, in gilt frames, decorated with foliage in plasterwork, with a shell at the top, 46 *in. high*, 27 *in. wide*.

280 guineas.

A PAIR OF SMALLER QUEEN ANNE MIRRORS, nearly similar, 42 *in. high*, 24½ *in. wide*.

360 guineas.

A GOTHIC OAK CUPBOARD, enclosed by folding doors, the panels carved with X ornament, vine foliage, and grapes, and linen pattern at the ends, the whole painted brown, 7 *ft. 4 in. high*, 7 *ft. wide*. *English, temp. Henry VII.*

460 guineas.

A CHIPPENDALE MAHOGANY DRESSING-TABLE, with folding top, and a cupboard and four drawers below, the interior containing old French and English silver fittings engraved with the monogram LB, and with reeded borders bearing the Paris hall-mark for 1772, and some with the London hall-mark for 1771, consisting of a shaving-dish, a spherical toilet-box, a pierced box, two small boxes, two cylindrical toilet-boxes, three circular toilet-boxes, a funnel, a cylindrical box, a nutmeg grater, a shaving-brush, a small canister, a tooth-brush, a tongue-scraper, two fluted glass decanters, a silver-mounted glass jug, three glass scent-bottles, and two plated spherical boxes. *Weight of silver, 50 oz. 10 dwt.*

**600 guineas.**

A WILLIAM AND MARY WALNUT TABLE, with one drawer, the top inlaid with a group of foliage and with wavy lines round the borders, on spirally turned legs with X-shaped stretcher, *3 ft. wide.*

Exhibited at the Victoria and Albert Museum.

**300 guineas.**

AN OLD ENGLISH BRACKET CLOCK, with brass dial chased with masks and scrollwork in pedestal-shaped walnut case mounted with chased metal-gilt plaques and corners, *18 in. high.*

**130 guineas.**

A CHARLES II MIRROR, in border of embroidery worked with the "Finding of Moses," courtiers, a lion, flowers, etc., in coloured silks on satin, and partly in stumpwork, the framework painted black, *30 in. high, 24 in. wide.*

**160 guineas.**

A SHERATON MAHOGANY SIDEBOARD, with three drawers, a cupboard, and cellarette banded with satinwood, and with brass rails at the back, *7 ft. 6 in. wide.*

**220 guineas.**

AN ADAM MAHOGANY SIDEBOARD with three drawers, the frieze and legs carved with fluting and rosettes, *5 ft. 10 in. wide.*

**205 guineas.**



A SHERATON SATINWOOD COMMODE, of semicircular shape, enclosed by three drawers, inlaid with amorini, musical trophies, and laurel festoons, in marqueterie of various coloured woods, and banded with tulip wood, the top inlaid with fan ornament and laurel wreaths, 5 *ft.* 6 *in.* *wide.*

Formerly at Camilla Lacey.

500 guineas.

A PAIR OF QUEEN ANNE WALNUT STOOLS, on cabriole legs carved with shells, and club feet, 21 *in.* *wide.*

250 guineas.

A SHERATON MARQUETERIE COMMODE, veneered with satinwood and mahogany, with serpentine front fitted with one drawer and a tambour panel below, inlaid with fan ornament and arabesque foliage, and mounted with metal-gilt corners chased with trophies, 3 *ft.* *wide.*

280 guineas.

FIVE JAMES II WALNUT CHAIRS, with high backs pierced and carved with scroll foliage and strapwork, on rectangular tapering legs, and X-shaped stretchers.

320 guineas.

A CHIPPENDALE OBLONG MAHOGANY TABLE, of serpentine shape, with pierced gallery and carved beaded border, on fluted legs, 33 *in.* *wide.*

135 guineas.

A CHIPPENDALE MAHOGANY SIDE TABLE, with carved rosette and ribband-pattern border, and a shell in the centre of the frieze, on cabriole legs carved with foliage and ball-and-claw feet, surmounted by a veined white marble slab, 47 *in.* *wide.*

460 guineas.

TWELVE CHIPPENDALE MAHOGANY CHAIRS AND TWO ARM-CHAIRS, with interlaced backs carved with formal foliage, six of the chairs with straight legs and six with straight fluted legs, the seats covered with green leather.

750 guineas.

- A PAIR OF SHERATON SATINWOOD SIDE TABLES, of semi-circular shape, banded with tulip wood and mahogany, and painted with festoons of flowers and ivy, ribands and classical vases, on gilt stands decorated with rosette and riband friezes and floral festoons in relief, 53 *in. wide*.

Formerly in the Leverton Collection.

**320 guineas.**

- A CHIPPENDALE MAHOGANY CABINET, with glazed folding doors at the top, drawer in the centre forming secretary, four small drawers at the sides, and cupboards below, surmounted by a scroll cornice pierced with lattice work, 4 *ft. 8 in. wide*.

**250 guineas.**

- A WILLIAM AND MARY WALNUT CABINET, with folding doors enclosing drawers, on stand with one drawer, scroll legs and interlaced stretcher, the whole veneered with pollard walnut wood in oyster shell design, 4 *ft. 6 in. wide*.

**220 guineas.**

- FIVE WILLIAM AND MARY WALNUT CHAIRS, with shaped backs pierced and carved with foliage and strapwork, on carved cabriole legs and hoof feet.

**820 guineas.**

- A QUEEN ANNE WALNUT CABINET, with folding doors enclosing twelve drawers with a drawer in the centre forming secretary, and four drawers below, 41 *in. wide*.

**350 guineas.**

- A CHIPPENDALE MAHOGANY CARD TABLE with shaped top, mounted with a panel of contemporary needlework with flowers, foliage, and a bird, in coloured silks on black ground, on cabriole legs and club feet, 31½ *in. wide*.

**240 guineas.**

- A QUEEN ANNE WALNUT CABINET, with cupboard at the top mounted with a panel of bevelled looking-glass, sloping centre forming secretary and four drawers below, 24 *in. wide*.

**500 guineas.**

- A QUEEN ANNE WALNUT CABINET, with folding glazed doors, at the top on stand with sloping front forming a secretary, and four drawers below, 33 *in. wide*.

**440 guineas.**

A SHERATON AMBOYNA-WOOD CABINET, with folding door enclosing drawers, a drawer in the centre and folding doors below, the doors surmounted with brass trelliswork, 30 *in. wide*.

210 guineas.

A PAIR OF WILLIAM AND MARY WALNUT CHAIRS, the backs carved with foliage and strapwork on carved baluster-shaped legs, with scroll stretchers.

230 guineas.

A PAIR OF CUT-GLASS CHANDELIERS, shaped as vases, composed of cut-glass festoons, and with a crown at the top.

220 guineas.

A PAIR OF OAK SEATS, with high backs elaborately carved with a coat of arms and gothic ornaments, and with canopies at the top.

125 guineas.

A CHIPPENDALE MAHOGANY ARM-CHAIR, with stuffed seat and back covered with green velvet, on cabriole legs, carved with foliage and partly gilt, on lions' claw feet.

290 guineas.

A PAIR OF QUEEN ANNE WALNUT ARM-CHAIRS, with spoon-shaped backs, scroll arms, cabriole legs, and club feet, the backs and fronts of the seats inlaid with flowers and scrollwork in marqueterie.

340 guineas.

A QUEEN ANNE WALNUT ARM-CHAIR, of X shape, with scroll legs and stretcher, the seat and spoon back stuffed and covered with brown leather.

560 guineas.

A CHIPPENDALE MAHOGANY SIDE TABLE, the frieze carved with fluting, rosettes, acanthus foliage, and beading, on square tapering legs, carved with latticework, and corner brackets pierced and carved with scrollwork, 6 *ft. 2 in. wide*.

450 guineas.

A CHIPPENDALE MAHOGANY WINGED BOOKCASE, with glazed folding doors at the top, drawer in the centre forming secretary, cupboards below, and five drawers at each side, the border of the lower part gadrooned, and cornice carved with palm leaves, rosettes, trefoils, key-pattern, and fluting, 9 *ft. 4 in. high*, 9 *ft. 2 in. wide*.

700 guineas.

TEN HEPPLEWHITE MAHOGANY CHAIRS AND ONE ARM-CHAIR, with trellis-pattern centre to the backs, the border fluted, and the arm supports carved with palm leaves.

260 guineas.

A MAHOGANY CARLTON WRITING TABLE, on fluted tapering legs, 6 *ft.* wide.

300 guineas.

A CHARLES II SIDE TABLE, carved with caryatid figures, masks, flowers, and strapwork, and painted brown, surmounted by a veined marble slab, 43 *in.* wide.

260 guineas.

A PAIR OF WILLIAM III CIRCULAR STOOLS, on walnut baluster-shaped legs, with scroll feet.

250 guineas.

FIVE CHIPPENDALE MAHOGANY CHAIRS AND TWO ARM-CHAIRS, with interlaced centres to the backs, and the borders of the seats carved with shells and foliage, on cabriole legs carved with scrollwork and ball-and-claw feet.

280 guineas.

A PAIR OF QUEEN ANNE MIRRORS, in walnut frames, with carved and gilt branches of foliage at the sides, and scroll borders to the top and base, 4 *ft.* 6 *in.* high, 2 *ft.* 3 *in.* wide.

270 guineas.

A CHIPPENDALE WINGED ARM-CHAIR, the seat, back, and arms stuffed, and covered with needlework, with classical figures, flowers, and foliage in coloured silk and wool on brown ground, on straight legs.

200 guineas.

A CHIPPENDALE MAHOGANY CABINET, with glazed folding doors at the top, the lower part of serpentine shape, with a drawer fitted as a secretary, and six drawers below, the angles carved with scale pattern, and the cornice pierced with fretwork, 46 *in.* wide.

390 guineas.

A QUEEN ANNE WALNUT SETTEE, with triple back carved with eagles' heads and shells, the arms terminating in eagles' heads, on cabriole legs carved with foliage, and ball-and-claw feet, 4 *ft.* 9 *in.* wide.

700 guineas.

A VAUXHALL MIRROR, with arched top, the borders decorated with figures and strapwork in gold on black ground, in narrow gilt foliage borders, 5 *ft.* 11 *in.* high, 3 *ft.* 2 *in.* wide

460 guineas.

SIX HEPPLEWHITE MAHOGANY CHAIRS, with shield-shaped backs carved with vases and palm leaves, on square tapering legs.

210 guineas.

A PAIR OF QUEEN ANNE WALNUT ARM-CHAIRS, with spoon-shaped backs, scroll arms, cabriole legs, and club feet, the backs and fronts of the seats inlaid with flowers and scrolls in marqueterie.

340 guineas.

AN OAK SEAT, with cupboards in the lower part, the back carved with the Royal Arms, foliage, and caryatid figures, 34 *in.* wide.

145 guineas.

A CHIPPENDALE MAHOGANY WINGED ARMCHAIR, with cabriole legs carved with foliage, and ball-and-claw feet, the seat and back stuffed, and covered with needlework, with figure of a lady, birds, and flowers in coloured silks and wool on brown ground.

120 guineas.

SIX CHIPPENDALE MAHOGANY CHAIRS, with interlaced backs carved with foliage and scrollwork, and with fluted side supports, on straight fluted legs.

660 guineas.

A CHIPPENDALE MAHOGANY ARM-CHAIR, with stuffed seat and back, covered with red velvet, on cabriole legs carved with flowers and foliage.

360 guineas.

A NEEDLEWORK SETTEE, the seat and back stuffed, and covered with needlework, with Europa, flowers, and foliage in coloured silks and wool on brown ground, 5 *ft.* wide.

250 guineas.

FOUR NEEDLEWORK ARM-CHAIRS, with walnut framework, of Charles II design, the seats and backs stuffed and covered with needlework, with figures, flowers, and fruit, in coloured silks and wool on brown ground.

480 guineas.

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TWENTY MAHOGANY CHAIRS, of Hepplewhite design, the backs pierced with shells, and carved with foliage and beading, on fluted tapering legs, the seats covered with brown leather; and ten made to match.

600 guineas.

A QUEEN ANNE MIRROR, in gilt frame, decorated with shells and foliage in plasterwork, and surmounted by an eagle's head, 4 *ft.* 7 *in.* high, 2 *ft.* 8 *in.* wide.

105 guineas.

SIX HEPPLEWHITE MAHOGANY CHAIRS AND TWO ARM-CHAIRS, with shield-shaped backs and carved with drapery, festoons, tassels, and foliage.

310 guineas.

## FRENCH AND FOREIGN FURNITURE

A SUITE OF FURNITURE, with gilt frameworks of Louis XVI design, the seats and backs stuffed, and covered with Aubusson tapestry woven with children, subjects from *Æsop's Fables*, and flowers in green borders, consisting of a settee, four fauteuils, and two foot-stools.

310 guineas.

A LOUIS XV WRITING TABLE, with three drawers, veneered with king-wood, and mounted with ormolu handles and corners chased with scrollwork, the top covered with green leather, 50 *in.* wide.

240 guineas.

A LOUIS XVI UPRIGHT MARQUETERIE SECRETAIRE, with fall-down front and folding doors below, inlaid with vases, a basket of flowers, and branches of flowers, in coloured woods on tulip-wood ground, with hare- and king-wood borders, mounted with ormolu borders and corners chased with acanthus foliage, surmounted by a white marble slab, 30 *in.* wide.

340 guineas.

A LOUIS XV MARQUETERIE CABINET, enclosed by folding doors, inlaid with branches of flowers on king-wood ground, and mounted with ormolu borders and rosettes, surmounted by a Brescia marble slab, 50 *in.* high, 42 *in.* wide.

680 guineas.



AN ITALIAN WALNUT TABLE, with three supports boldly carved with rosettes and acanthus foliage, and resting on rectangular moulded bases, 13 ft. 8 in. long. *Sixteenth century.*

280 guineas.

A PAIR OF LOUIS XVI ORMOLU WALL LIGHTS, designed as caryatid female figures supporting cornucopiae-shaped branches for two lights each, 17½ in. high.

280 guineas.

A PAIR OF LOUIS XVI ORMOLU WALL LIGHTS, with branches for three lights each, chased with figures of children and laurel branches, and surmounted by oviform vases, 22 in. high.

230 guineas.

A LOUIS XV SMALL OBLONG TABLE, with drawer at each end inlaid with branches of foliage, on king-wood ground, and mounted with ormolu corners chased with foliage, scale pattern, and scrolls, 29 in. wide.

700 guineas.

A LOUIS XV KIDNEY-SHAPED KING-WOOD TABLE, with drawer at each end inlaid with scrollwork in tulip wood, and mounted with ormolu border, handles, and corners chased with foliage and masks, 33 in. wide. *Stamped P. Flechy.*

360 guineas.

A LOUIS XIV MIRROR, in gilt frame, with panels of looking-glass round the border, and scroll top decorated with a trophy and foliage, 5 ft. 9 in. high, 3 ft. wide.

140 guineas.

A LOUIS XIV GILT SIDE TABLE, carved with shells and scroll foliage, and decorated with rosettes, trellis, and scrollwork in gessowork, on cabriole legs with hoof feet, and X-shaped stretcher, surmounted by a veined pink marble slab, 4 ft. 5 in. wide.

100 guineas.

A LOUIS XV WRITING TABLE, with three drawers veneered with king-wood, and mounted with ormolu plaques, escutcheons, and covers chased with emblematic figures, foliage, and scrollwork, the top covered with black leather, 51 in. wide.

210 guineas.

A LOUIS XVI MARQUETERIE UPRIGHT SECRETAIRE, with fall-down front, a drawer in the freize, and folding doors below, inlaid with military trophies, vases, and flowers in various woods, and a frieze of rosettes and chain pattern, surmounted by a veined red marble slab, 37 *in. wide*.

**220 guineas.**

A LOUIS XV SMALL MARQUETERIE TABLE, with three drawers, inlaid with sprays of flowers in coloured woods on tulip-wood ground, with mahogany borders, 14½ *in. wide*.

**200 guineas.**

A LOUIS XVI MARQUETERIE TABLE, with leather-covered top, three drawers and a shelf below, inlaid with musical trophies and flowers on king-wood ground, and surmounted by an ormolu gallery, 19 *in. wide*

**250 guineas.**

A LOUIS XV MARQUETERIE CIRCULAR TABLE, with a door enclosing two drawers and shelf below, entirely inlaid with landscapes and buildings in various coloured woods, and the top mounted with an ormolu gallery, 13½ *in. diam.*

**230 guineas.**

A DIRECTOIRE MAHOGANY TABLE, with one drawer and shelf below, mounted with ormolu foliage borders and key-pattern galleries, and the top painted with documents beneath glass, 23 *in. wide*.

**300 guineas.**

A LOUIS XVI OBLONG PARQUETERIE TABLE, with one draw fitted with a slide and divisions and shelf below, veneered with satinwood, and inlaid with panels of rosettes and trelliswork in hare- and satinwood, the legs mounted with ormolu foliage, and the top and shelf surmounted by ormolu galleries.

**800 guineas.**

A LOUIS XVI CIRCULAR MARQUETERIE TABLE, with tambour panel enclosing four drawers and a shelf below, the whole inlaid with landscapes and buildings, and the top mounted with an ormolu gallery, 12½ *in. diam.*

**270 guineas.**

A LOUIS XIV ARM-CHAIR, with walnut framework carved with foliage and strapwork, the seat and back covered with needlework, with marine deities and foliage, in coloured silks and wool.

*125 guineas.*

A FRENCH WALNUT CABINET, of architectural design, with a cupboard and open shelves, and one drawer in the centre supported by eight round tapering columns, the panels carved with emblematic figures, a mask, strapwork and foliage, designed in the manner of Ducerceau, and set with plaques of coloured marble, 4 *ft.* 11 *in.* high, 3 *ft.* 8 *in.* wide. *Sixteenth century.*

*300 guineas.*

A CHINESE SIX-LEAF LACQUER SCREEN, carved with views in extensive landscapes and painted in polychrome, with flowers, vases, and emblems round the borders, and inscription at the back, 9 *ft.* 2 *in.* high.

*270 guineas.*

A SIX-LEAF LEATHER SCREEN, painted with Chinese landscapes and flowers in colours on gold ground, 9 *ft.* high.

*420 guineas.*

A FOUR-LEAF SCREEN, mounted with panels of Chinese appliqué embroidery with vases of flowers in coloured silks, on a ground of cream silk, 8 *ft.* 9 *in.* high.

*270 guineas.*

AN ITALIAN WALNUT CABINET, with fall-down panel at the top and cupboards below, carved with emblematic figures in high relief, 6 *ft.* 6 *in.* high, 3 *ft.* wide.

*220 guineas.*

A PAIR OF JAPANESE LACQUER CABINETS, with folding doors enclosing drawers, decorated with landscapes in black and gold, mounted with engraved metal-gilt hinges and escutcheons, on Charles II gilt-wood stands carved with eagles, cupids, and scroll foliage, 4 *ft* wide.

*450 guineas.*

## TAPESTRY AND NEEDLEWORK

A COVERLET, A CURTAIN, AND A FRIEZE, embroidered with flowers.

260 guineas.

A PANEL OF AUBUSSON TAPESTRY, woven with a Boucher subject of figures and animals, with columns at the sides wreathed with flowers, and a crowned monogram at the top, 7 ft. 8 in. high, 5 ft. wide.

400 guineas.

A CHINESE RUG, woven with formal flowers and leafage, in eleven panels on a ground of gold and silver thread, in narrow border of formal design, 18 by 4 ft.

1,350 guineas.

A COMPANION RUG of nearly similar design, 18 ft. 9 in. by 3 ft. 11 in.

700 guineas.

A PANEL OF QUEEN ANNE NEEDLEWORK, with a vase of flowers, a shepherd and shepherdess, animals and flowers in coloured silks, 39½ by 24 in. In walnut frame.

165 guineas.

A PANEL OF CHARLES II STUMPWORK, with figures of a King and Queen in a tent, animals, birds, and flowers, in coloured silks on white satin, 11 by 17 in.

80 guineas.

A PANEL OF AUBUSSON TAPESTRY, woven with verdure and a pagoda, with pea-fowl in the foreground, and red draperies at the sides. 7 ft. high, 11 ft. 9 in. wide. Early eighteenth century.

300 guineas.

A PANEL OF BRUSSELS TAPESTRY, woven with an extensive landscape and peasants with a horse and cart, and loading fish on the banks of the river, in a narrow buff frame, pattern border, 11 ft. high, 17 ft. 6 in. wide. Early eighteenth century. Signed by V. Leyniers, D.L.

720 guineas.

A PANEL OF FLEMISH TAPESTRY, woven with peasant figures in the foreground of a landscape, with flowers round the border on brown ground, 9 ft. high, 15 ft. 6 in. wide. Late seventeenth century.

270 guineas.

AN OBLONG PANEL OF FLEMISH TAPESTRY, woven with a hunting scene before a château, in narrow border woven with flowers and fruit, 8 ft. 10 in. high, 11 ft. wide. *Seventeenth century.*

380 guineas.

THREE PANELS OF FLEMISH TAPESTRY, woven with nude children sporting in the gardens of a château, with fountains in the background, the borders woven with flowers and arabesques in colours on buff ground. *Early eighteenth century.*

2,100 guineas.

A PANEL OF FLEMISH TAPESTRY, woven with subjects emblematic of the months of May and June, with peasants sheep-shearing and hay-making in the foreground of an extensive landscape, the two scenes divided by a column wreathed with ivy in narrow riband border. *Sixteenth century.*

440 guineas.

AN OBLONG PANEL OF BRUSSELS TAPESTRY, woven with a Teniers subject of peasants playing bowls and drinking outside a cottage, in narrow border woven with masks, flowers, and arabesques on brown ground. *Early eighteenth century.*

440 guineas.

A PANEL OF MORTLAKE TAPESTRY, woven with Juno with a peacock in a landscape, and classical ruins at the sides, the border entwined with garlands of flowers. *Seventeenth century.*

230 guineas.

A PANEL OF FLEMISH TAPESTRY, woven with a Roman battle scene in wide border woven with emblematic figures, vases of flowers and fruit, with small medallion views. *Sixteenth century.*

1,150 guineas.

TWO PANELS OF AUBUSSON TAPESTRY, woven with extensive landscapes, with a sportsman and peasant figures in the foreground of one panel, and peasants by a stream in the other, in narrow frame-pattern borders woven with flower sprays in colours and rosettes and ribands in red and buff. *Early eighteenth century.*

2,000 guineas.





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CHRISTIE'S is open and free to all comers. Everyone is welcome, and in these rooms the public has an unique opportunity of enjoying rare and beautiful works of art free of all charge.

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2. Exception to the above is only made in the case of Books, Manuscripts, Lace, Coins, Medals, and ancient Greek, Roman, or other Antiquities or Relics, when the commission charged is  $12\frac{1}{2}$  per cent. and in the case of sales at Private Houses or in the Country when the Commission charged is 10 per cent.

3. The Commission on Property bought-in is 5 per cent. on each Lot up to £100, and  $2\frac{1}{2}$  per cent. on each Lot exceeding £100, *on the sums actually bidden at the sale.*

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